New Musical Express

EVERY FRIDAY 8D

No. 1189 Week ending October 25, 1969

WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

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DIANA QUITS—OFFICIAL WHO CONCERT DATES

TOP POP NEWS

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Cass • Blind Faith • Tamla

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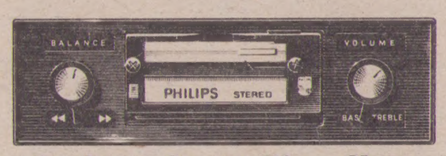
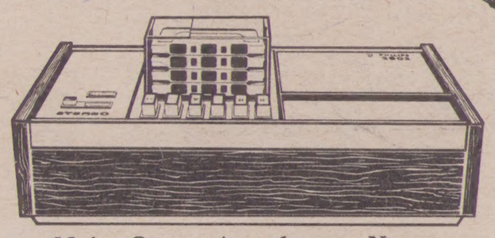
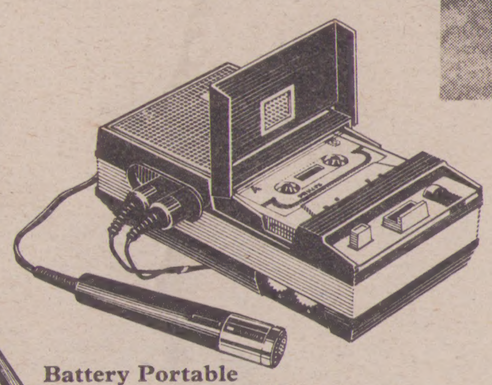


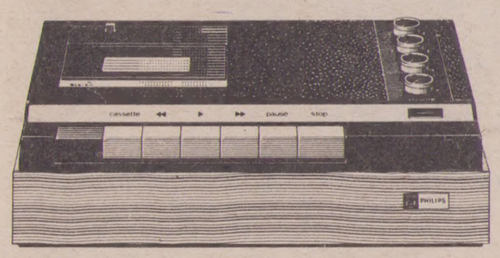
Car Stereo Cassette Player N2602



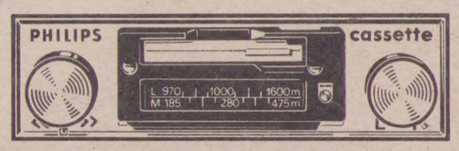
Mains Stereo Autochanger N2502



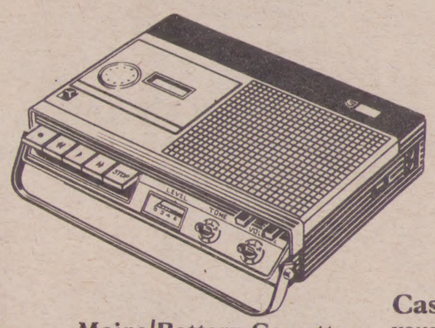
Battery Portable Cassette Recorder EL3302



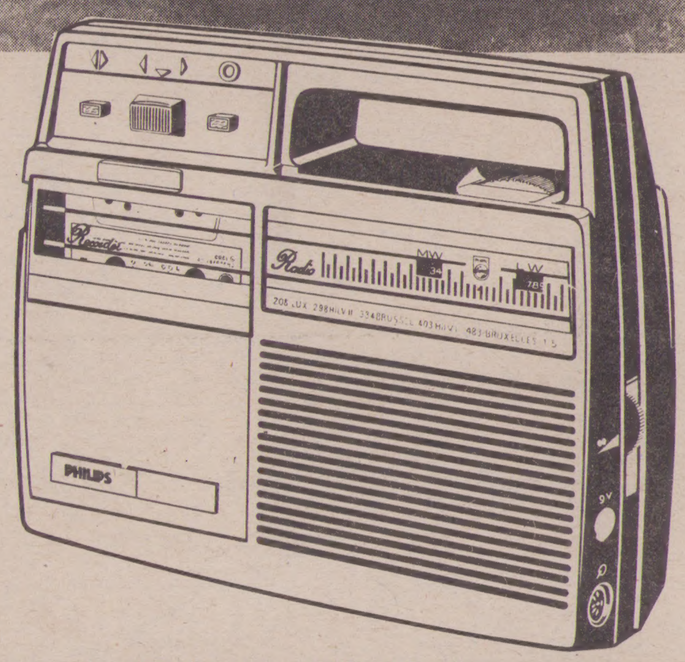
Mains Stereo Cassette Recorder EL3312



Cassette Car Radio RN582



Mains/Battery Cassette Recorder N2205



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MAMA CASS HATES HYPOCRISY

Creedence visit hangs on next single

CREEDENCE CLEARWATER REVIVAL (l to r) JOHN FOGERTY, STUART COOK, DOUG CLIFFORD and TOM FOGERTY.

The groups follow-up single "Green River" is released next Friday and, provided it's a hit the REVIVAL are almost certain to tour here earlier next year. You can get a good idea of how they'll look from the picture of STUART COOK and TOM FOGERTY right, taken during a recent appearance in America.

MAMA CASS — Quiet for two years now, suddenly, she gets a smash hit.

IN an elegant mews cottage, a full-throated yell away from London's busy Oxford Street, I met the last of the red-hot Mamas, Cass Elliott; fat, fantastic and famished. "Hi," she said, sweeping me into a delightful lounge, which the French maid was doing her best to tidy, despite unusable advice from Cass. "I was hoping you were the man from the store. I ordered some food and wine hours ago and it still hasn't arrived."

Cass, dressed in a patchwork dressing gown, and showing a pink nightdress underneath as she walked, made herself comfortable by stretching the whole of her avoirdupois on the couch — and believe me, Cass still has a lot of dupois.

Time to myself

"Isn't it great," she said, breaking into a smile, "I've been here for four days and hardly anyone knows it. I prefer it that way because I'm here to work, and I need to have some time to myself to get ready for it. Hey, did you know that Paul McCartney used to live in this house, and Warren Beatty, and Andre Previn, and Mia Farrow? It seems to be a popular little place."

Strange girl is Cass. The last time we met, it was during one of the coldest spells of last winter. While most of us were in our beds, Cass had been up the night before our chat, making a snowman in the middle of Hyde Park. Last week, London was basking in a

By GORDON COXHILL

surprise Indian summer, Cass had ordered an immense pile of wood and coal for the fire, which was blazing away when I arrived.

Who said the personality cult was vanishing from music?

"I like to be warm all the time," she explained, "but that's not the real reason for the fire. I just love looking at it, watching the flames dancing and seeing faces in them. I find it great to meditate by. I was down here at six this morning drinking cups of tea 'til it was coming out of my ears and staring into the fire.

"It's funny, at home I have to get up about seven thirty to feed my daughter who's two and a half now. You'd think that when she wasn't with me, I'd have a lie in, wouldn't you?

"But no, as soon as I wake up, I have to get up. Anyway, there's so much to do, even though I'm looking upon this trip as something of a holiday.

"I'm going to see Graham Bond tonight at the Royal Albert Hall, then I'm hoping on going to Paris for a few days, then I'm back in London on Tuesday to start rehearsals for the Tom Jones show, and I hope to find time to look at some property."

Yes, Cass really is going to buy a house in England. "I came over with Graham Nash and David Crosby," Cass continued. "Did you hear about David's tragedy? No? The group were in the studios, doing work on their next album, when David got a message that his fiancee had been killed in an accident.

"Of course they dropped everything, and David and Graham came to England to get away from things, but I know it's going to take him a long while to get over it, and the terrible thing is it's not the first time it has happened to him."

She paused for a few moments and thought of her close friend, then lit a cigarette, and proceeded to tell me about the record that has put her back into the charts, "It's Getting Better."

"It was in the charts for eighteen weeks in the States, and sold half a million. And it's sold close on a hundred thousand here, wow, that's phenomenal.

"I just can't believe it, I'm so excited because I've been very quiet for the past year, and suddenly I've got a big hit in America and Britain.

Exclusive

"I've discovered that 'It's Getting Better' has been covered by Paul Jones, and I had an exclusive on that song, so mine must have been first. I've had an album out which includes the song for quite a while, so I guess that's where Paul heard it.

"I have never approved of cover versions so you can imagine how embarrassing it was for me when I heard that Harmony Grass had a hit with 'Move In A Little Closer Baby,' which I didn't have released in England, only in America."

Just then, Cass noticed the smoke pouring forth from her log fire, logs by courtesy of Organisation Unlimited.

"My, just look at all that smoke," she said, in what seemed like authentic glee. See how it's making my Stars and Stripes dirty. Still, it's not the first time the American flag has got a little dirt on it."

From that remark, which resulted in hoots of laughter from the small, unintroduced assembly, I gathered that Cass still felt as strongly about the war in Vietnam as ever.

"Yes, we all do," she confirmed, "about Vietnam, about Biafra, about poverty, about ignorance, but these are things which come from love for fellow men, not from words."

And does Cass feel, like many American musicians today, that music should be an extension of one's own life?

"Yes, by which I mean that if your are honest in your life, then you will be honest in your music, then when a writer interviews you, he's going to get honest answers.

"If you don't do it that way, you get hypocrisy, and God knows, we've had enough of that with generations gone by."

Although Cass said, in a not so gentle hint, that she didn't want to spend the rest of her life talking about the Mamas and Papas, she told me that after the demise of that much-missed group, she found herself taking a few steps backwards.

"It wasn't a case of starting

Contd on page 4

THE GRASS ROOTS
I'd wait a million years
Stateside SS 8029

PEGGY LEE
Is that all there is
Capitol CL 15614
... is not just a song

TOMORROW
My white bicycle
Parlophone R 5813

LEGEND
Georgia George
Bell BLL 1082

ANDY KIM
So good together
Dot DOT 132

THE EMOTIONS
I like it
Stax STAX 134

THE BAR-KAYS
Midnight Cowboy
(from film of same name)
Stax STAX 135

THE CHERRY PEOPLE
Light of Love
MGM MGM 1489

TERRY REID
Superlungs
Columbia SCX 6370

THE SOFT MACHINE
Soft Machine
Probe SPB 1002

THE TEMPTATIONS
Run away child, running wild
Tamla Motown TMG 716

GLADYS KNIGHT AND THE PIPS
Nitty Gritty
Tamla Motown TMG 714

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STONES SET OUT ON A 2-MILLION DOLLAR TOUR

MICK JAGGER and TAYLOR, arms around each others shoulders pose for the NME camera for a happy, informal picture.

Enjoying a laugh and obviously delighted at the prospects of touring again, the STONES (l to r) KEITH RICHARD, MICK JAGGER, MICK TAYLOR, BILL WYMAN and CHARLIE WATTS pictured at London Airport on their way to America.

NME sees them off at London Airport

AT least two million dollars will be added to the Rolling Stones' already plentiful coffers by the end of their latest American tour which kicks off in Los Angeles on November 8 at the Forum Theatre. This is the first time the group has visited the States in three years.

But British fans won't be neglected during the Stones' month-long absence, for Decca is releasing the group's new album, "Let It Bleed," next month.

After the tour, during which the entire group will live whenever possible in a rented Los Angeles house, it is hoped that a British and European tour will begin, though no dates have been fixed so far.

KEITH RICHARD signs autograph for lucky fan who happened to be in the right place at the right time.

MICK, with hair still not back to usual length following shearing for his role as Ned Kelly waits for plane and start of U.S. tour.

MAMA CASS

Contd from page 3

over again from scratch," she said, "not quite, in the respect that I knew pretty much how to perform.

"The problem was finding the kind of music that I wanted to sing, and I'm not even sure I know now.

"At the moment, if I like a song I'll sing it. I haven't really settled into a style that I feel I can stick to yet, and perhaps I never will.

"A good deal of what the Mamas and Papas did was my type of music at the time, and even now, as you'll be able to tell from my next single, I harp back musically to those early days.

"At first, soon after leaving them, I purposely didn't do any double tracking on my records because I didn't want people saying I'd left the group but was stealing their sound.

"On my next album, 'Bubblegum, Lemonade And Something For Cass,' I've double-tracked, over-dubbed, and I really like it.

"Towards the end, the Mamas and Papas' music got too intricate, too involved and over produced, and that's part of the reason I left.

"In the past two years I've learned that simplicity isn't only a minimum of vocal tracking."

Cass would have been in Britain for the Isle of Wight Festival, and maybe performed, but she was taken off a plane on the way to New York and spent three weeks in hospital.

"But I would like to do a concert in Britain soon," she added.

Another up-coming project for Cass is a lead role in a stage musical. "If the money is forthcoming, I'll be doing it," she told me, starting rehearsals in November. "It's called 'The Yellow Drum' and it's a great play, from a Truman Capote short story 'The Grass Hary,' and in it I'll be playing a girl called Baby Love, who has six illegitimate children by six different fathers, and she's a travelling evangelist, trying to earn just enough to keep her children alive."

Cass showed me to the door, and she watched as I turned the corner, but I have a sneaking suspicion she was looking for the grocer!

LEE PERRY — leader of the Upsetters.

NEW to the charts

UPSETTERS BOOST REGGAE TREND

says RICHARD GREEN

THE reggae craze is definitely catching on in Britain and this week, another record in that field enters the NME chart at No. 15. It is "Return of Django" by the Upsetters.

The seven-piece Jamaican band is completely unknown here, but in its native land has had a number of hits, including a version of Stevie Wonder's "A Place In The Sun."

The leader of the band is Lee Perry, who used to be a solo singer called "King" Perry, and he also produces the outfit's discs.

In his spare time, he runs a record shop in Kingston but regards capturing the right sound on wax as all-important.

A British club and ballroom tour for the Upsetters was being planned for next year, but the success of the record which Lee also wrote, has meant a lot of rushing around in an attempt to bring the visit forward to late November for two to three weeks. (See page 11).

COLIN PETERSEN ANSWERS BEE GEE BARRY

COLIN PETERSEN — "Why do people keep saying I 'left' the Bee Gees? I was fired" — doesn't want to get into a knocking battle with Barry and Maurice Gibb.

But he does feel that Bee Gees fans and the public shouldn't be "led astray" and that in that respect he needs to answer criticisms made of him by the Bee Gee leader in an NME feature by Richard Green (week ending October 4).

In the interview Barry claimed: "Colin lost complete interest in the group. During the first week of the last recording session he didn't turn up once. He said 'Call me if you need me! A dedicated Bee Gee doesn't do that.

"I really can't see that about me losing interest," replies Colin. "If I had I would have left on my own accord just as Vince and Robin did. I suppose he was referring to the fact that I was producing records.

"At the time Maurice was producing two artists and Barry was also producing a couple. In fact, they started before I did.

"You could take it that if they go out and start producing people this is how a Bee Gee should act.

"Barry's reference to the last recording session is unbelievable. I turned up to every one, although on one occasion I got there and Barry said I wasn't needed because it was a Chery Gray session."

Said Barry: "He also told some Press people that he was only interested in the money."

"I would like to know the Press people I am supposed to have said that to," replies Colin. "I never said that at all. Naturally everyone in the the pop business is interested in the money. You'd be a birdbrain if you weren't. But I never put the money before my work as a Bee Gee.

"You get to the stage where you are successful and earning a considerable amount of money and then money doesn't matter that much any more."

Claimed Barry: "He said the Bee Gees wouldn't survive when Robin left — I was never under the impression that Colin Petersen was a fortune teller."

Big loss

Answers Colin: "I never said that. I can remember quite clearly speaking to the Press and saying Robin was a big loss to the Bee Gees. Now I'm sure the public in general was quite aware of that and I was only expressing my admiration for Robin's talent. If I thought the group couldn't continue I wouldn't have stayed with them."

It goes against my journalistic training but it was nice to see Colin resisting any attempts to get him to slam out at his treatment while a member of the Bee Gees.

"I never looked upon it as a raw deal," he replied. "People thought that I could have reacted that way as far as publicity is concerned. The concept of the Bee Gees was not to give all members equal publicity. But I never minded. I was quite happy sitting at the back there playing my drums."

He says he had no foreknowledge of the sacking. "Our working relationship had greatly improved in the previous two months."

Reasons? "I cant' see any reason. There were no meetings beforehand to say that this or that was wrong. Nothing. I am as bewildered about it now as when their chauffeur brought me the letter."

Colin's future plans — he was speaking from the Bayswater basement office where he and his wife run Joanne Petersen Management and handle and produce Jonathan Kelly — don't at present embrace his joining or forming another group.

His time is fully occupied producing and promoting Kelly, his singing/writing discovery, although if the right role came along he'd return to films as well. "But just a small role at first to find out if I could do it again."

NICK LOGAN

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STL 5533
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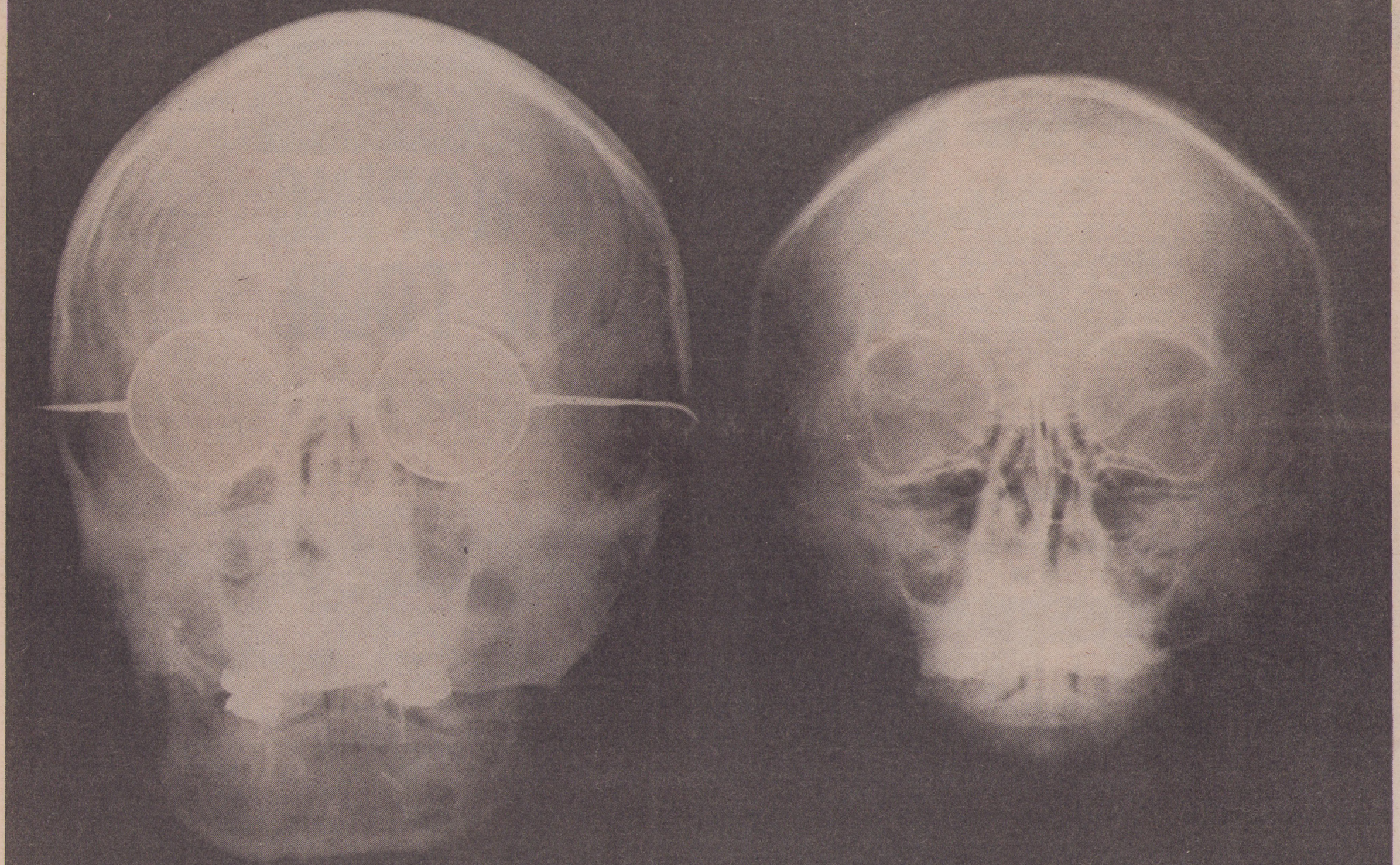
GUIDE ME, ORION/
FROM NOW ON (Immortal Invisible)
TF 1057

Plastic Ono Band

COLD TURKEY

Don't worry Kyoko

(Mummy's only looking for a hand in the snow)



Apples 1001 OUT NOW

ALAN SMITH reports the latest views from DETROIT — A CITY PACKED WITH NATURAL MOTOWN TALENT

DIANA ROSS

DIANA SPLITS NEXT YEAR

REMEMBER those Four Top heydays when "Reach Out I'll Be There" scorched to No. 1 and many of us sang and swung to their music at that fantastic concert they gave at the Royal Albert Hall?

Things have been a little quieter of late, but record buyers who've put the Tops "Do What You Gotta Do" at No 17 in the NME Chart may like to know that the group's reputation could hot up considerably again, if plans for a Motown package tour materialise in the near future.

The Tops are known to be keen to return to this country (and after their last tremendous reception here, I'm hardly surprised) and they'd obviously more than welcome an opportunity to tour with some of their Motown colleagues.

In the States, however, the group seems to have reached a special position where they're accepted as top-line artists and that's that. This is why a great deal of the ballyhoo about the group has now died down to be replaced by a quiet respect for its talent.

The Tops are still working, and well away from the Detroit labour exchange — have no fear! In fact, in California only a short while ago they held an audience of thousands entranced while they belted through a selection of their big hits plus some sharp, sophisticated stuff like "In The Still Of The Night" and "This Guy's In Love With You."

The group's world-famed professionalism also comes through in a story I heard about them the other day concerning their attitude to recording.

Many of the Four Tops' studio sessions are planned in the normal way. But on other occasions, according to Top Laurence Payton: "Maybe I'm in bed in the early hours of the morning, and I'm feeling kind of restless, and then suddenly I think of a great idea for recording.

"I call up one of the others — wake him up — and then he rings the rest and we go over to the Motown studios at say 4 a.m., and really get going. Then when we finish it's maybe 10 a.m., and somebody else is in another studio and we go in and help 'em out with the backing!"

Motown fans generally may be interested to know that the company is still intent on expanding itself in as many ways as possible, both in others forms of music and in films.

Whether this will work out for better or for worse is a moot point, but Big Boss Berry Gordy Jnr. is confident that the public will benefit.

The FOUR TOPS (l to r) LAURENCE PAYTON, LEVI STUBBS, RENALDO BENSON and ABDUL FAKIR.

FOUR TOPS HOPING FOR BRITISH TOUR

In an interview in America's "Soul" magazine, Berry has also been denying an old rumour — that Motown was founded, and has been run, on money provided by the Mafia — and the possibility that Diana Ross may leave both the Supremes and the company in the near future.

But latest developments indicate that, despite his denials, Diana will be embarking on a solo career next year. (See centre news pages.)

Motown has come a long way under his direction, and he says that whatever the future, it will stick to its three basic functions . . . manufacturing records; publishing music; and developing artists."

Adds Berry: "So many people forget that we aren't just Motown as a company in America, but a collection of labels with names like Tamla, Gordy and Soul. It's a big responsibility, and we aren't going to throw it all away.

Proud of hits

"I'm proud that we've had more hits than we've had misses, although our first record almost flopped before we got started.

"I remember it was called "Way Over There," and it was by a group of college freshmen called the Miracles. I liked the sound, but I just didn't have the money to make a master recording. My record store had just gone bankrupt and I simply couldn't scrape up the cash.

"We were close in the Gordy family, though, and I was able to raise 700 dollars from the family savings to put the first Motown single on the market. We sold 60,000 records — and at that time, it was a real mammoth hit for us!

"These days, though, every time we release a Miracles record we sell a few hundred thousand in the first 30 minutes!"

Adds the man to whom Motown owes its very existence: "I've changed as a person, and I don't live permanently in Detroit anymore — but the company is still my whole life.

"I want us to go on finding and developing artists like the Four Tops, the Supremes, the Temptations and everybody else, and I want them to be found in Detroit.

"This city is our greatest source of natural material."

WHO'S WHERE

Week beginning Oct 25

JAZZ EXPO '69

SARAH VAUGHAN, MAYNARD FERGUSON: Royal Festival Hall (25).
LIONEL HAMPTON, SALENA JONES, GARY BURTON QUARTET: Hammersmith Odeon (26).
DAKOTA STATON, BARNEY KESSEL, NEWPORT ALL STARS: Hammersmith Odeon (27).
LOUIS JORDAN & TYMPANY FIVE, BILL COLEMAN: Hammersmith Odeon (28).
TEDDY WILSON, BEN WEBSTER, HUMPHREY LITTLETON: Hammersmith Odeon (29).
OTIS SPANN, JOHN LEE HOOKER, CHAMPION JACK DUPREE: Hammersmith Odeon (30).
MILES DAVIS QUARTET, MARY RON WILLIAMS TRIO, JON HENDRICKS: Hammersmith Odeon (1).
THELONIUS MONK QUARTET, CECIL TAYLOR QUARTET, CLEO LAINE: Hammersmith Odeon (3).

JETHRO TULL: Plymouth Guildhall (25), Oxford Town Hall (26), Norwich St Andrew's Hall (29).
PENTANGLE: Harrowgate Royal Hall (25), Portsmouth Guildhall (26), York University (28), Birmingham Town Hall (29), Newcastle City Hall (1).
INCREDIBLE STRING BAND: Liverpool Philharmonic Hall (25), Newcastle City Hall (26), Manchester Free Trade Hall (31), Edinburgh Usher Hall (1).
FAIRPORT CONVENTION: Manchester University (25), Redcar Coatham (26).
LEE DORSEY: Manchester Twisted Wheel and Nelson Imperial (25), Grimsby Gaiety (27), Crawley Starlite (30), Tottenham Royal (31), Margate Dreamland (1).
JACQUES LOUSSIER: Slough Adelphi (25).
ZOOT MONEY: Birmingham Mothers (25).
MARV JOHNSON: Dunstable California (25), Liverpool Silver Blades (26), Nottingham Palais (27), Mayfair Hatchetts (30), Devizes Corn Exchange (31).
LOVE AFFAIR: Haverfordwest Market Hall (25).
HERMANS HERMITS: Scarborough Scene One, Scene Two (25).
HUMBLE PIE: Liverpool Empire (26).
SCAFFOLD: Bristol Top Rank (27).
GEORGIE FAME: Royal Albert Hall (27).

DESMOND DEKKER: Ilford Palais (28).
PETULA CLARK: Royal Albert Hall (29).
FAT MATTRESS: Brunel University (30), Watford Town Hall (31).
BEN E KING: Birmingham Rebecca's (30).
ALBERT KING AND BLUES BAND, JOHN LEE HOOKER, CHAMPION JACK DUPREE, OTIS SPANN, STARS OF FAITH (from "Black Nativity"): Bristol Colston Hall (30).
JOHN MAYALL: Croydon Fairfield Hall (31).
CHICKEN SHACK: Barnstaple Queens Hall (31).
JOSEPH EGER & SINPHONIA OF LONDON, INDO JAZZ FUSIONS, RARE BIRD: London Lyceum (26).
C & W PACKAGE: Birmingham Odeon (31), Sheffield City Hall (1).

SHOW/CABARET

TREMELOES: Scarborough Scene One, Scene Two (31 and 1).
SCAFFOLD: York Lion Concert Hall (from Oct 31) for three days.
KATHY KIRBY: Manchester Golden Garter, from Oct 27 for one week.
SOUNDS INCORPORATED: Newcastle Dolce Vita and Stockton Tito's (from Oct 26) for one week.
JESS CONRAD: Batley Variety Club (from Oct 26) for one week.
TINY TIM: Luton Caesar's Palace (from Oct 27) for one week.

Next week

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In depth profile

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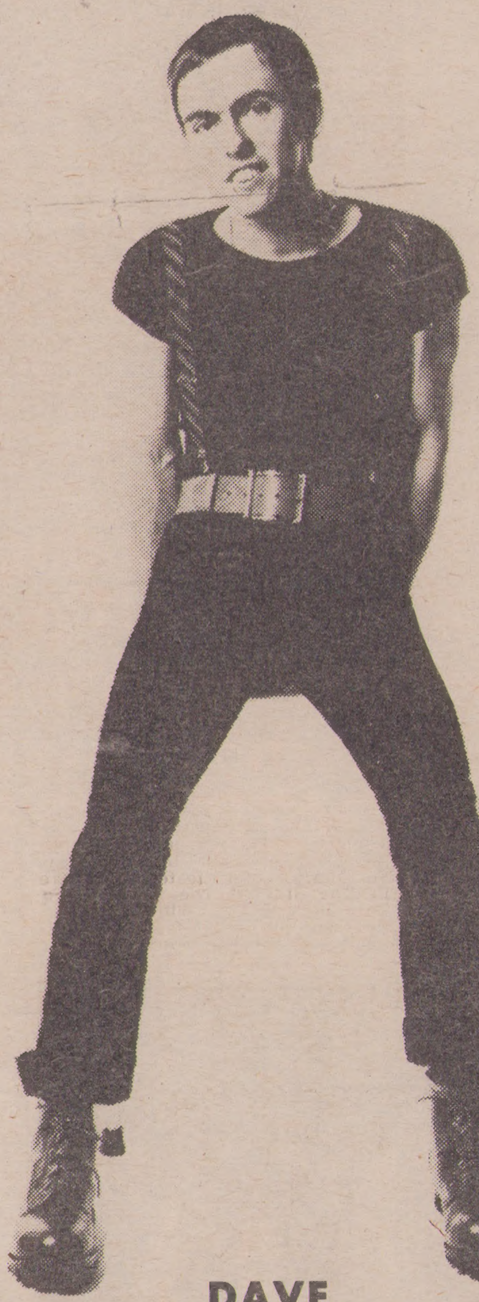

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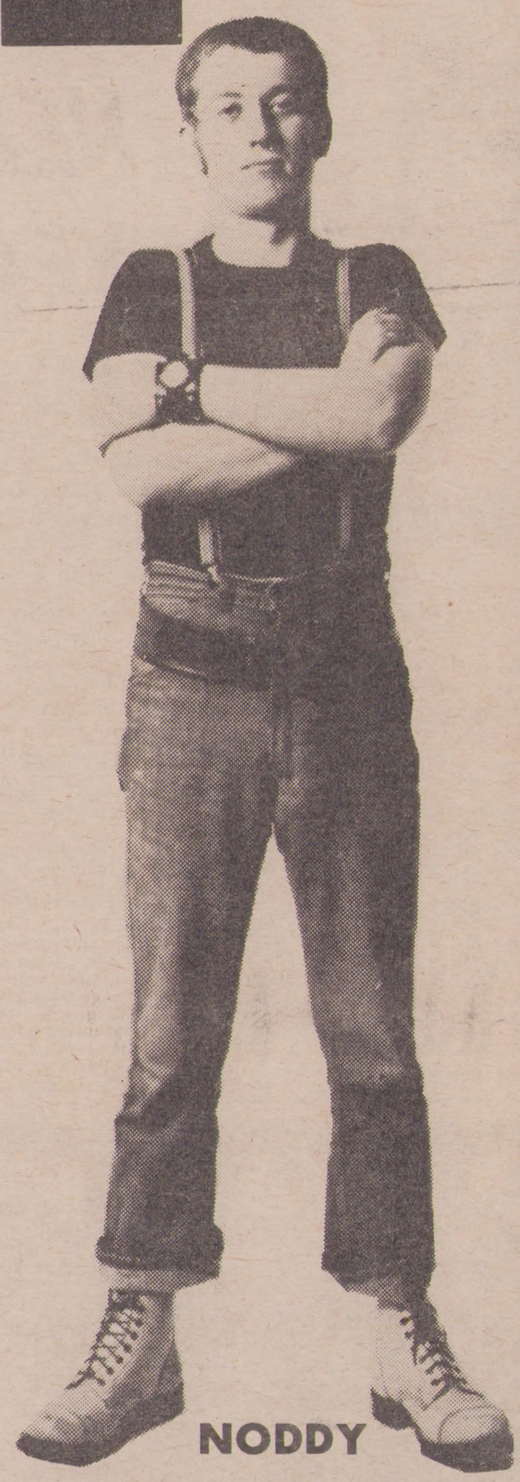

NODDY

WILD WINDS ARE BLOWING

Management: Chas. Chandler and John Gunnell in Association with
The Robert Stigwood Organisation, 67 Brook Street, W.1. Tel. MAYfair 9121

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PR: Jigsaw PR Consultants. Tel. 01-836 0077

HIT FOR HERMAN

HERMAN'S HERMITS: ★Here Comes The Star (Columbia)

A FASCINATING song with a touch of wistfulness. It scratches beneath the surface of big-time show-biz, and shows how stardom also brings loneliness. And this insight behind the scenes, as it were, is a good sales factor from the outset.

Herman has an inherent plaintive tinge to his voice, and is well suited to delivering the lyric—which he does with sensitivity and conviction. But just in case you're wondering about the commercial properties of the disc, let me tell you that it frequently erupts into a pulsating and very catchy chorus, with all the Hermits singing along.

● There's another praiseworthy version by **Ross D. Wyllie**, whose A & M single is titled simply "The Star." Little to choose between the two in terms of merit, but Herman's reputation must give him an advantage.

HERMAN'S HERMITS in the "City suits" they wore to publicise their recent Talk Of The Town cabaret opening.

HEAD START

TEMPTATIONS: ★Run Away Child Running Wild (Tamla Motown)

WITH the Tamla sound still having a dominating effect upon the hit parade, a popular group like the Temptations has a head start right away! Actually, this breaks away from the familiar Motown mainstream.

It's a nagging, almost hypnotic chant with virtually no recognisable melody.

The whole atmosphere has a jungle-like quality that borders on the Afro-Cuban. A disc with a difference, it's very exciting, but some may find it too off-the-beaten-track.

TOP SINGLES BY DEREK JOHNSON

Clodagh can do no wrong

CLODAGH RODGERS: ★Biljo (RCA)

KENNY Young has already proved his ability to write hit material for Clodagh Rodgers, and I reckon he's on to another winner with this one. Extremely well scored, it highlights some brilliant multi-tracked harmonising by Clodagh, offset by a pungent backing of gutty guitars and throbbing beat.

The tune itself is simple and quick to register, with a catchy hook line—and the husky-voiced gal turns it into an impressive vehicle for her personality and vitality. Moreover, it gives her a chance to display her considerable range to good effect.

Seems to me that Clodagh is now going through one of those periods in which she can do no wrong—as Sandie Shaw experienced a couple of years back. Whether or not she will maintain this popularity peak remains to be seen. But certainly she's got another hit here.

★ TIPPED FOR CHARTS
† CHART POSSIBLE

Marmalade sing Bee Gees

MARMALADE: ★Butterfly (CBS)

THE Marmalade are no fools, you know. They have their fingers firmly on the pulse of the commercial market, as they showed when they covered the Beatles' "Ob-La-Di."

And this time they've taken a delightfully descriptive composition by the Gibb brothers, and moulded it to their own immaculate harmonic approach. The flowing vocal wafts smoothly along in keeping with the title, framed in a beautiful and highly imaginative Keith Mansfield scoring—with flute, strings and tinkling celeste setting the mood to perfection.

This is quality pop of the first order, and a disc I find thoroughly enchanting. Of course, quality often detracts from mass appeal—but in this case there's also a solid beat and a hummable tune, and I feel confident that the youngsters will latch on to it.

2525 duo lose magic

ZAGER & EVANS: †Mr. Turnkey (RCA)

IT must have been a thankless task for Zager & Evans to follow "2525," which was such an out-of-the-ordinary song that any subsequent disc was bound to be a bit of an anti-climax. And so it has proved! This is an absorbing story-in-song with a country feel and a touch of sadness.

The boys duet admirably, and the songs jogs along nicely—building in intensity, with the aid of shimmering strings and brass, until it reaches a palpitating crescendo. I'd class it as an above-average disc that holds the interest throughout—although, inevitably, it doesn't have the magic or fascination of its predecessor. And I rather suspect that, if the duo does succeed in getting into the Chart—as well it may—it will be largely on the strength of its impact with "2525."

PETULA CLARK: No One Better Than You (Pye).

Pet Clark breaks away from the Trent-Hatch team in favour of a Clive Westlake composition. Mind you, it's still very much in the style we've come to expect from Pet — a sparkling, happy-go-lucky bouncer with a finger-clicking beat and a busy orchestral backing, plus a sing-along group. An uncomplicated blues-chasing disc that makes for effortless listening. It's neither any better nor any worse than all Pet's releases over the last couple of years — some of which have been hits, whilst others haven't. Which makes it difficult to assess! The odds are slightly against, I think.

GENE VINCENT: Be-Bop-A-Lula '69 (Dandelion).

The original 13-year-old waxing by Gene Vincent is now accepted as one of the classic rock'n'roll discs of the golden era. Many of today's younger fans will not be too familiar with it, so it was definitely worth reviving.

Though whether it was actually worth Gene's while to re-record it is a moot point. Somehow this new and more polished version lacks the fire, the urgency and the inspired rawness of the original. But it's still one of the greatest rockers of all times — even though Gene has mellowed with the passing years — and that alone could sell it.

FITTING AMEN FROM CORNER

AMEN CORNER: ★Get Back (Immediate)

WELL, here it is, folks—the farewell disc from the late lamented Amen Corner. And I'm quite sure the group's countless fans will turn it into a big hit, even though the Corner is no longer around to promote it.

For those who are dithering about buying it, because they already possess the Beatles' original version, let me assure you that Amen adopts a totally different approach from the famous foursome. It's fast and furious with an underlying guitar theme — and with the other lads helping Andy out on the vocal.

Crashing cymbals, rattling tambourine and clanking piano complete the dynamic work-out, which is intended as a tribute to the Beatles—and which I'm sure the Beatles will accept in the spirit in which it's meant! A fitting amen to the Corner's career.

DELANEY AND BONNIE AND FRIENDS: (We've Got To) Get Ourselves Together (Elektra).

The U.S. husband-and-wife team is rapidly gaining a foothold in Britain, but I suspect that its appeal is still somewhat limited here. For those already initiated into the Delaney and Bonnie cult, this single will be wildly acclaimed.

It's a fervent duet with a hard-driving twangy backing, augmented by scorching brass. A great sound — which I hope will not escape the notice of the Radio 1 boys.

PENTANGLE: Light Flight (Big T).

This is the theme from BBC-TV's forthcoming drama series "Take Three Girls," written by the Pentangle itself. A fascinating disc, typical of the group's highly individual concept of contemporary music. The girl lead singer is supported by contrapuntal harmonies and strumming acoustic guitars, and the deft fusion of old and new ideas makes it sound like a jazz-influenced madrigal. One for the connoisseur.

JOHN WALKER: Everywhere Under The Sun (Carnaby).

Welcome back to John Walker, who clearly has his eye fixed on the commercial market with this peppy toe-tapping bouncer. Main features are the catchy singalong chorus in which John is joined by a vocal group, the crisp orchestral scoring, and the happy feel which the disc generates. On the debit side is the rather muffled recording, and the fact that the material may not be strong enough.

KING CRIMSON: The Court Of The Crimson King — Parts I and II (Island).

One of the most advanced and far-sighted groups on the underground scene, King Crimson has come up with a musical montage that defies description on a few lines. It's a pop epic, embracing all manner of styles and ideas, with a lyric that's sheer fantasy. Not commercial? Well, not altogether perhaps, though it does have a catchy chorus. But please do try to hear this pop extravaganza — it's great!

INCREDIBLE STRING BAND: Big Ted (Elektra).

A jaunty ditty with a hill-billy farmyard flavour, backed by harmonica and steel guitar. It's a novelty song with lyrics, and is treated in tongue-in-cheek style, complete with a boogie break! The Incredible String Band has established a considerable LP reputation, but hasn't yet enjoyed singles success. I doubt if this will, but it's good light-hearted fun.

BAR-KAYS: Midnight Cowboy (Stax).

John Barry's title music from the new film, performed by the Bar-kays — who have now been completely reformed. A forceful compulsive instrumental with a driving beat. But a very un-Stax-like disc. Indeed, if it wasn't for the added brass, this could well have been an early waxing by the Shadow's or Tornados.

Winner from P.P. Arnold

P. P. ARNOLD: ★Bury Me Down By The River (Polydor)

A REAL smasher from Pat Arnold, which could well provide the dusky charmer with a walloping hit. With her intense soulful styling framed in a backing of melodic humming and fervent chanting, the routine exudes a powerful gospel-cum-spiritual quality.

Penned by Barry and Maurice Gibb, it has a strong melody line and — thanks to Pat's explosive heartfelt rendition — builds to an electrifying climax.

Add to this a colourfully scored strong section, a swaying rhythm that's accentuated by thumping drums, and a precise Barry Gibb production — and you've got a disc that's right in line with today's trends. My compliments to all concerned.

RECOMMENDED

KEEF HARTLEY BAND: Waiting Around (Deram). Soulful vocal styling with a meaty blues backing including organ, clanking piano, crisp brass and rasping saxes.

MATCHBOX: Time Hasn't Changed Us (Polydor). Nostalgic rockabalad with a haunting melodic quality and appealing vocal blend. Added strings and fanfare trumpets.

FLYING MACHINE: Smile A Little Smile For Me (Pye). Strong material by the Tony Macaulay-Geoff Stephens team, attractively handled by this promising group.

MAJOR LANCE: The Beat (Soul City). An irresistible dance disc with an infectious jerk beat. A must for discotheques. Spirited with sizzling brass.

DINO, DESI & BILLY: Hawley (CBS). Lilting ballad with a reflective lyric gentle harmonies and stringy backing. Features the sons of Dean Martin and Desi Arnez.

SPECTRUM: Glory (RCA). Thick r-and-b sound with gospel overtones. Has a catchy repetitive chorus with a steady hand-clapping beat. Compelling and insistent.

LINDA KENDRICK: Hold On (Philips). Change of style for the "Hair" girl in this gripping and dramatic ballad. Nice song, convincing treatment, expansive scoring.

MIKE FELIX: From Atlanta To Goodbye (Pye). Poignant beat-ballad, reminiscent of Glen Campbell material. Ideal showcase for the rich-voiced ex-Migil Five man.

GUY DARRELL SYNDICATE: How Are You? (Page One).

A country-rock number from the under-rated Guy Darrell. Punchy and twangy, it receives a vital dual-tracked performance from the lad. There's also a repetitive la-la phrase that's reminiscent of the chorus in Joe South's "Games People Play," which could prove to be something of a disadvantage in the long run.

BIG BERTHA featuring ACE KEFFORD: This World's An Apple (Atlantic).

A blatant rocker from the new Big Bertha group, featuring ex-Move member Ace Kefford. It's a hard-driving disc with a spirited vocal and a reverberating guitar sound. The lyric is philosophic — but that doesn't really matter because, as with all pure rock items, it's the excitement created by the overall feel counts.

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BF 1817
PHILIPS

THE SLADE
Wild Winds are blowing
TF 1056
fontana

LINDA KENDRICK
Hold on
BF 1816
PHILIPS

NME TOP 30

(Week ending Wednesday, October 22, 1969)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	I'LL NEVER FALL IN LOVE AGAIN.....Bobbie Gentry (Capitol)	8	1
6	2	I'M GONNA MAKE YOU MINE.....Lou Christie (Buddah)	6	2
7	3	HE AIN'T HEAVY—HE'S MY BROTHER..Hollies (Parlophone)	3	3
14	4	SUGAR SUGAR .....Archies (RCA)	3	4
2	5	JE T'AIME . . . MOI NON PLUS Jane Birkin & Serge Gainsbourg (Major Minor)	10	2
3	6	A BOY NAMED SUE .....Johnny Cash (CBS)	6	3
9	7	SPACE ODDITY .....David Bowie (Philips)	4	7
4	8	LAY LADY LAY.....Bob Dylan (CBS)	6	4
12	9	OH WELL .....Fleetwood Mac (Reprise)	3	9
8	10	NOBODY'S CHILD .....Karen Young (Major Minor)	4	8
5	11	BAD MOON RISING..Creedence Clearwater Revival (Liberty)	10	1
11	12	IT'S GETTING BETTER .....Mama Cass (Stateside)	9	9
13	13	GOOD MORNING STARSHINE .....Oliver (CBS)	11	8
17	14	DO WHAT YOU GOTTA DO.....Four Tops (Tamla Motown)	4	14
●	15	RETURN OF DJANGO .....Upsetters (Upsetter)	1	15
20	16	LOVE AT FIRST SIGHT.....Sounds Nice (Parlophone)	5	16
23	17	LOVE'S BEEN GOOD TO ME.....Frank Sinatra (Reprise)	2	17
10	18	THROW DOWN A LINE Cliff Richard & Hank Marvin (Columbia)	7	7
19	19	EVERYBODY'S TALKING.....Nilsson (RCA)	3	19
15	20	DON'T FORGET TO REMEMBER.....Bee Gees (Polydor)	10	2
16	21	HARE KRISHNA MANTRA.....Radha Krishna Temple (Apple)	6	11
●	22	AND THE SUN WILL SHINE.....Jose Feliciano (RCA)	1	22
●	23	DELTA LADY .....Joe Cocker (Regal Zonophone)	1	23
18	24	PUT YOURSELF IN MY PLACE..Isley Brothers (Tamla Motown)	8	14
21	25	I SECOND THAT EMOTION.....Diana Ross & the Supremes & the Temptations (Tamla Motown)	5	17
22	26	TOO BUSY THINKING ABOUT MY BABY Marvin Gaye (Tamla Motown)	13	3
●	27	WHAT DOES IT TAKE Jr. Walker & the All Stars (Tamla Motown)	1	27
30	28	PENNY ARCADE .....Roy Orbison (London)	2	28
28	29	THE HUNT .....Barry Ryan (Polydor)	2	28
27	30	GOLDEN SLUMBERS / CARRY THAT WEIGHT White Trash (Apple)	2	27
●	30	SOUL DEEP .....Box Tops (Bell)	5	20

Britain's Top 20 LPs

1	1	ABBEY ROAD .....Beatles (Apple)	4	1
2	2	AT SAN QUENTIN .....Johnny Cash (CBS)	11	1
3	3	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2) Rolling Stones (Decca)	6	3
●	4	MOTOWN CHARTBUSTERS VOL. 3 Various Artistes (Tamla Motown)	1	4
4	5	SSSSH .....Ten Years After (Deram)	4	4
5	6	THEN PLAY ON .....Fleetwood Mac (Reprise)	3	5
8	7	NASHVILLE SKYLINE .....Bob Dylan (CBS)	22	1
8	8	SONGS FOR A TAILOR .....Jack Bruce (Polydor)	5	8
6	9	BLIND FAITH .....(Polydor)	7	2
10	10	WORLD OF MANTOVANI VOL. 2.....(Decca)	4	8
7	11	HAIR .....London Cast (Polydor)	38	3
11	12	LIONEL BART'S OLIVER! .....Soundtrack (RCA)	28	4
●	13	IN THE COURT OF THE CRIMSON KING King Crimson (Island)	1	13
●	14	SOUND OF MUSIC .....Soundtrack (RCA)	226	1
15	15	THE COUNTRY SIDE OF JIM REEVES .....(RCA / Camden)	2	15
12	16	STAND UP .....Jethro Tull (Island)	13	1
●	17	2001 SPACE ODYSSEY .....Soundtrack (MGM)	20	2
16	18	BEST OF THE SEEKERS .....(Columbia)	42	1
13	19	NICE .....(Immediate)	8	4
14	20	BEST OF GENE PITNEY .....(Stateside)	4	10

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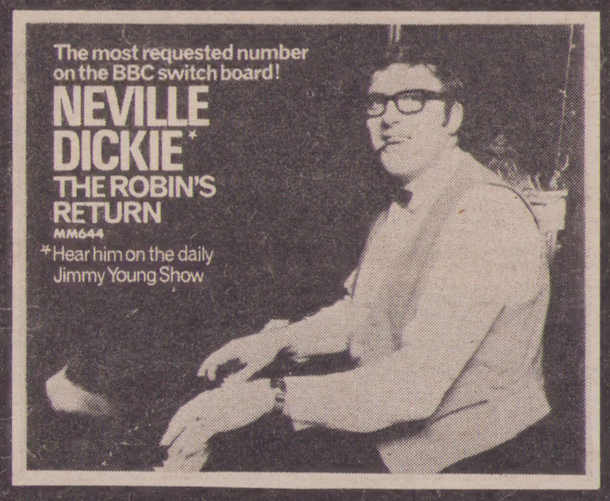
Major Minor MM647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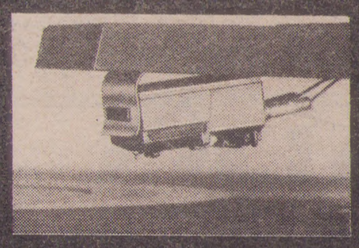

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5 YEARS AGO

TOP TEN 1964 Week ending Oct 23

1	1	**OH, PRETTY WOMAN**	Roy Orbison (London)
2	2	**ALWAYS SOMETHING THERE TO REMIND ME**	Sandie Shaw (Pye)
8	3	**TWELFTH OF NEVER**	Cliff Richard (Columbia)
5	4	**THE WEDDING**	Julie Rogers (Mercury)
10	5	**WALK AWAY**	Matt Munro (Parlophone)
3	6	**WHERE DID OUR LOVE GO**	Supremes (Stateside)
6	7	**WHEN YOU WALK IN THE ROOM**	Searchers (Pye)
7	8	**WE'RE THROUGH**	Hollies (Parlophone)
4	9	**I'M INTO SOMETHING GOOD**	Herman's Hermits (Columbia)
12	10	**HOW SOON**	Henry Mancini (RCA)

10 YEARS AGO

TOP TEN 1959 Week ending Oct 22

1	1	**MACK THE KNIFE**	Bobby Darin (London)
3	2	**TIL I KISSED YOU**	Everly Brothers (London)
8	2	**TRAVELLIN' LIGHT**	Cliff Richard (Columbia)
5	4	**SEA OF LOVE**	Marty Wilde (Philips)
2	5	**HERE COMES SUMMER**	Jerry Keller (London)
6	6	**THE THREE BELLS**	The Browns (RCA)
4	7	**ONLY SIXTEEN**	Craig Douglas (Top Rank)
7	8	**LIVING DOLL**	Cliff Richard (Columbia)
9	9	**BROKEN - HEARTED MELODY**	Sarah Vaughan (Mercury)
10	10	**HIGH HOPES**	Frank Sinatra (Capitol)

15 YEARS AGO

TOP TEN 1954 Week ending Oct 22

1	1	**HOLD MY HAND**	Don Cordell (Coral/Vogue)
2	2	**SMILE**	Nat "King" Cole (Capitol)
5	3	**MY FRIEND**	Frankie Laine (Philips)
3	4	**THREE COINS IN THE FOUNTAIN**	Frank Sinatra (Capitol)
4	5	**LITTLE THINGS MEAN A LOT**	Kitty Kallen (Bruns.)
9	6	**MY SON, MY SON**	Vera Lynn with Frank Weir
7	7	**CARA MIA**	David Whitfield (Decca)
12	8	**THIS OLE HOUSE**	Billie Anthony (Columbia)
14	9	**THERE MUST BE A REASON**	Frankie Laine (Philips)
8	10	**IF I GIVE MY HEART TO YOU**	Doris Day (Philips)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."

(Tuesday, October 21, 1969)

Last This Week			
1	1	**SUSPICIOUS MINDS,**	Elvis Presley
2	2	**SUGAR, SUGAR,**	Archies
5	3	**I CAN'T GET NEXT TO YOU,**	Temptations
10	4	**WEDDING BELL BLUES,**	Fifth Dimension
3	5	**LITTLE WOMAN,**	Bobby Sherman
9	6	**HOT FUN IN THE SUMMERTIME,**	Sly & the Family Stone
8	7	**I'M GONNA MAKE YOU MINE,**	Lou Christie
12	8	**BABY IT'S YOU,**	Smith
11	9	**TRACY,**	Cuff Links
14	10	**THAT'S THE WAY LOVE IS,**	Marvin Gaye
—	11	**SOMETHING,**	Beatles
4	12	**JEAN,**	Oliver
7	13	**EVERYBODY'S TALKIN',**	Nilsson
6	14	**THIS GIRL IS A WOMAN NOW,**	Gary Puckett
16	15	**YOU'VE LOST THAT LOVIN' FEELIN',**	Dionne Warwick
21	16	**BALL OF FIRE,**	Tommy James & Shondells
29	17	**IS THAT ALL THERE IS,**	Peggy Lee
19	18	**MAKE BELIEVE,**	Wind
—	19	**SMILE A LITTLE SMILE FOR ME,**	Flying Machine
13	20	**EASY TO BE HARD,**	3 Dog Night
—	21	**SO GOOD TOGETHER,**	Andy Kim
22	22	**I'LL NEVER FALL IN LOVE AGAIN,**	Tom Jones
17	25	**HONKY TONK WOMEN,**	Rolling Stones
18	24	**GREEN RIVER,**	Creedence Clearwater Revival
24	25	**YOU, I,**	Rugbys
15	26	**CARRY ME BACK,**	Rascals
—	27	**RUBEN JAMES,**	Kenny Rogers & First Edition
20	28	**SUGAR ON SUNDAY,**	Clique
27	29	**GET TOGETHER,**	Youngbloods
—	30	**COME TOGETHER,**	Beatles

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ALL STAR XMAS 'COLOUR ME POP'

TWO special "Colour Me Pop" shows are to be screened by BBC-2 on Saturdays, December 27 and January 3. They will consist of film clips of many of the artists who appeared in the series during its lengthy run. Producer Steve Turner told the NME that the following artists will be seen, although he has not yet decided in which of the two shows they will appear: the Hollies, Love Affair, the Move, Clodagh Rodgers, Jethro Tull, Chicken Shack, the Peddlers, the Tremeloes, the Bonzo Dog Band, Gene Pitney, the Nice, Family, Harmony Grass, Trapeze, Caravan, Sons And Lovers, Samson, Spooky Tooth and Jimmy Campbell.

It now seems probable that Johnnie Stewart's one-hour survey of the last decade in pop, titled "Pop In The Sixties," will be screened by BBC-1 on New Year's Eve. Details of many of the artists appearing in this special were revealed in last week's NME.

However, this will not interfere with Stewart's annual "Top Of The Pops" survey, in which he features the No. 1 hits of the past year. This will still be screened in two parts on Christmas Day and Boxing Day.

● Most likely host for Eric Sykes's eagerly-awaited special will be shown as one of the Christmas highlights. The NME understand it will be shown first on BBC-2, and repeated soon afterwards on BBC-1. Barbra Streisand's "Happening In Central Park" is also being held for Christmas viewing.

● Anita Harris will co-star with Jimmy Tarbuck in BBC-1's Christmas Day presentation of the pantomime "Cinderella."

YOUR LATEST TV BOOKINGS

Lulu, Cilla, Mary in Secombe show

DONOVAN starts recording his own six-week ATV series early in the New Year. It will be filmed in colour, and the singer will choose his own guests — who will be both British and American. Transmission of the 30-minute shows is expected to begin in February.

With Simon Dee's BBC-1 series ending on December 27, he has signed a £100,000 two-year contract with LW-TV. He is to have his own hour-long "Simon Dee Show," which will probably be screened on Sunday nights starting January 4. The Maynard Fergusen Orchestra will be resident. London Weekend's Tito Burns told the NME the show will adhere closely to Simon's existing "Dee Time" format.

Reason for the BBC's decision to drop "Dee Time" is that the Cliff Richard series is scheduled to begin in this slot on January 3. This follows the procedure adopted last January, when Lulu took over from Dee — but on that occasion, Simon's show was moved to Mondays.

The special which Petula Clark was due to film for BBC-TV next week has been cancelled, owing to strike difficulties. However, it is still hoped to film her concert next week at London's Royal Albert Hall for screening before Christmas.

Lulu guests in BBC-1's "Harry Secombe Show" on Saturday, November 15. Cilla Black, Mary Hopkin and Rolf Harris are set for the November 29 edition.

First guests in BBC-2's new "Vera Lynn Show" series are the Tremeloes, Domenico Modugno and Roy Budd (Wednesday, November 12); and the Hollies and Rolf Harris (19). On the same channel, jazz pianist Oscar Peterson and musical director Robert Farnon co-star in their own special tomorrow (Saturday), and the Woody Herman Orchestra is showcased the following week (November 1).

Two Bobbie Gentry shows, previously seen on BBC-2, are being screened by BBC-1 on Tuesdays, November 4 and 11. James Taylor is the guest in the first show and John Hartford in the second.

Other BBC-1 bookings include Magna Carta in "Monsfer Music Mash" (next Tuesday, 28); Dickie Henderson and Maggie Fitzgibbon in the "Dee Allen Show" (Saturday, November 1); and the Tremeloes in "Crackerjack" (Friday, 7). Kenneth McKellar's series "A Song For Everyone" begins on Monday, November 3.

Set for Granada-TV's new "Lift Off" series are Ray Davies, Tangerine Peel and Dave Allenby (Wednesday, November 12); and John Walker, Millie Small, Heathmore and the Californians (19).

Clodagh Rogers guests in LW-TV's "Frost On Saturday" tomorrow (25).

GLEN CAMPBELL FOR PALLADIUM

GLEN Campbell is to star in concert at the London Palladium on a Sunday — yet to be finalised — in March. The concert will be promoted by Ember Records and there are plans to record the show for subsequent release as a live LP.

Campbell agreed the concert appearance during discussions in Hollywood last week between his manager, Nick Savano, and Ember chief Jeff Kruger. As reported in last week's NME, Glen is committed to visit Britain in March, to co-star with Mireille Mathieu and Richard Chamberlain in the film musical "Little World, Big People."

MOVIE NEWS

Royal premiere for Ringo film

PRINCESS Margaret is to attend the world charity premiere of the Ringo Starr-Peter Sellers movie "The Magic Christian," to be staged at London's Kensington Odeon on Thursday, December 11. The premiere will be in aid of the National Society for the Prevention of Cruelty to Children. Ringo Starr will be one of the many celebrities present at the event, and one or two of the other Beatles are also likely to attend.

● Nino (real name Frederik) sings a Christmas song by Hal David and John Barry in the new James Bond film "The Man With The Golden Revolver," for premiere on December 18. The same partnership has penned the movie's feature song "All The Time In The World," which will be performed by Louis Armstrong.

● **Salena Jones is cast as a night-club singer in the Commonwealth United film "Games And Toys," which stars Ava Gardner and Ian McShane. It will be Salena's screen debut.**

● The Nice has been invited to write the entire incidental music for the film, a release of Marianne Faithfull's controversial film "Girl On A Motorcycle." The movie is to go on general release in the States, with a completely new score, within the next three months.

LONDON DATE FOR DONOVAN

DONOVAN is to star at London's Royal Festival Hall on Saturday, December 6, in a concert promoted by Vic Lewis of Nems Enterprises and Joe Lustig. It is probable that the singer will be accompanied by an orchestra for this date, which will be his first British concert appearance for almost a year.

The London concert will follow Donovan's current U.S. tour, which has been playing to record-breaking audiences — including a 25,000 crowd at New York's Madison Square Gardens. His December 6 date replaces the previously - announced Ritchie Havens concert at this venue.

FLOYD'S U.S. ONE-NIGHTER

Pink Floyd makes a 3,770-mile journey to America on October 31 to play in Detroit at a Science Fiction and Voodoo Festival. It returns to Britain after an absence of only 24 hours for a one-nighter at Manchester University on November 1.

FAME TO SING MOVIE THEME

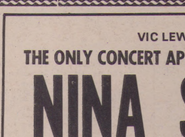
BESIDES writing the musical score for the film "Entertaining Mr. Sloane"—as already announced—Georgie Fame is to sing the title song in the movie. His recording of the theme number will be issued as a single to coincide with the release of the picture—which stars Peter Sellers, Beryl Reid and Harry Secombe.

New one-nighter dates for Georgie and his recently-formed band include Southend Cliffs Pavilion (November 1), Durham University (8) and East Sheen Lodge (23). Also next month, he and Alan Price begin recording their new BBC-2 series "The Price Of Fame," screening of which begins in mid-November.

NEWS IN BRIEF ★

NICE appears in concert with City of Birmingham Symphony Orchestra at Birmingham Town Hall on Monday, January 5. ● **Dusty Springfield** will undertake a cabaret engagement at Manchester Wythenshawe Golden Garter from December 1. ● Nems Enterprises presents **Family** and **Al Stewart** at Bristol Colston Hall (November 2) and **Judy Collins** at London Royal Albert Hall (November 14). ● **Casuals** set for 13-day Italian tour from early December. ● Due to a difference in musical policy, former Bakerloo leader **Dave Clempson** replacing **James Litherland** in **Jon Hiseman's Colosseum.** ● **Tangerine Peel's** Australian lead singer **Mike Chapman** granted extension of his work permit here, and is not now leaving the group. ● Cabaret week by **Jefferson** at Stockton Fiesta from November 16. ● **Frank Ifield** plays title role in pantomime "Dick Whittington" at Wolverhampton Grand this Christmas. ● **Peter Asher** appointed to executive position with MGM Records in California. ● Monday one-nighters at Croydon Star Hotel by **Blossom Toes** (next week), **East Of Eden** (November 3), **Keef Hartley** (10) and **John Dummer Blues Band** (17). ● **Fat Mattress** in concert at Watford Town Hall on Friday, October 31. ● New bookings for Scarborough's Scene Two include **Kenny Ball's Jazzmen** (November 8), **Arthur Conley** (14), **Drifters** (15), **Fourmost** (28 and 29), **Freddie** and the **Dreamers** (December 5 and 6) and **Acker Bilk Band** (13). ● November dates at London Imperial College by **Juniors Eyes** (1), **Blossom Toes** (8), **Edgar Broughton Band** (15) and **Deep Purple** (29). ● **Graham Bond Initiation** in concert at London Royal Albert Hall on December 19 with **Family, Sam Apple Pie** and complete **Pink Floyd.** ● **Alvin Lee** makes concert debut in "Country Meets Folk" package at Croydon Fairfield Hall on Sunday, November 2. ● New **Righteous Brothers** commence British tour with week at Stockton Fiesta from January 4. ● **Peddlers** at London Polytechnic tomorrow (Saturday). ● **Keef Hartley Band** joins **John Mayall** concert tour at Exeter ABC (November 3), London Royal Albert Hall (20), Gloucester ABC (23) and Cambridge Regal (30). ● U.S. r-and-b group, the **Exotics,** commence 12-day British tour on November 19. ● **Barron Knights** in cabaret all next week doubling Birmingham's Dolce Vita and Cavendish clubs. ● November one-nighters at Birmingham Mothers by **Jimmy McGriff** (1), **Edgar Broughton Band** (5), **Hardin** and **York** (7) and **Savoy Brown Blues Band** (19). ● **Max Romeo** at Bookham Centre next Wednesday (29). ● New dates for **Bo Diddley** include London Bag 'O Nails (November 20), Leeds University (22) and Hanley Place (23).

DUSTY: cabaret


IFIELD: panto

LOUIS BENJAMIN—THE NEW BOSS OF THE PALLADIUM

LOUIS BENJAMIN

LOUIS BENJAMIN has been appointed managing director of the Moss Empires theatre chain, in succession to Leslie Macdonnell who retires at the end of the year. This means that he becomes the new chief of the London Palladium, as well as several leading provincial theatres.

Mr. Benjamin is already managing director of Pye Records—a position which he will continue to occupy, in addition to his new appointment. Prior to joining Pye in 1959, he worked for Moss Empires as assistant manager at the London Palladium and Victoria Palace and as manager of Morecambe Winter Gardens.

VIC LEWIS presents
THE ONLY CONCERT APPEARANCE IN LONDON OF
NINA SIMONE
LONDON PALLADIUM
Sunday, November 16th, at 6 p.m. and 8.30 p.m.
Tickets: 42/-, 35/-, 21/-, 17/6, 12/6 available from the London Palladium Box Office
ONLY OTHER U.K. APPEARANCES:
BIRMINGHAM, Town Hall, Sat., November 15th, 8 p.m.
MANCHESTER, Palace Theatre, Mon., Nov. 17th, 8 p.m.

Sam and Dave, Joe Tex open at Albert Hall—January 22

THE soul package tour, comprising artists recording for the Atlantic label and its subsidiaries, is now scheduled to open its British and European dates at London Royal Albert Hall on Thursday, January 22. The bill stars Sam and Dave, Joe Tex and Clarence Carter. It promises to be one of the biggest soul packages ever to come out of America, both in terms of size and importance—as Sam and Dave will be backed by their own 16-piece orchestra while Joe Tex is supported by his own band.

After its London opening, the tour will play five dates in major provincial cities before travelling on to the Continent for an extensive tour of several countries. It will then return to London for a final date on or about February 20.

Reports elsewhere that the tour is to open here in mid-November are incorrect. The full package is to play dates in Japan early in the New Year before flying to Britain, where it is scheduled to arrive on January 21. It is hoped that at least one major TV date can be arranged for the artists in the show.

Who concert dates

THE four provincial dates in the Who's short concert tour have now been set. The group visits BRISTOL Hippodrome (December 4), MANCHESTER Palace (5), LIVERPOOL Empire (12) and NEWCASTLE City Hall (19). They will all be solo concerts in which the Who will perform for two hours. As exclusively reported in last week's NME, the fifth venue on the tour is the LONDON Colliseum on December 14. It is now expected that the group's pop opera "Tommy" will be a feature of its act in all five concerts.

A spokesman for the Who commented: "The tour was set up as the direct outcome of the success scored by the group, when it played a solo concert at Croydon Fairfield Hall in September. It is probable that the tour will be extended after Christmas to take in key European cities."

The Who is currently undertaking a concert tour of America, from which it is due to return on November 17. It will then spend a fortnight in the recording studios, and plans to release a new single in December to tie in with its British concert dates.

DIANA'S DEPARTURE IS OFFICIAL

Mary to lead Supremes; new girl is named

AFTER months of on-off speculation, it is now officially confirmed that Diana Ross will leave the Supremes in the New Year — probably at the end of January. She will spend the whole of February rehearsing her new act, and will make her solo cabaret debut at the Monticello nitrite in Framingham, Massachusetts, with an 11-day engagement starting March 8. Mary Wilson will take over as leader of the Supremes, and Diana will be replaced in the group by Jean Terrell, sister of former heavyweight boxer Ernie Terrell.

Both Diana Ross and the New Supremes are likely to be called — will continue to be handled by the William Morris Agency. And both acts will record independently for Tamla Motown, under the supervisium of Berry Gordy Jr., who is Diana's husband.

There is already a plan afoot for Diana and the New Supremes to appear simultaneously as rival attractions in New York in the spring. Diana would star at the Waldorf-Astoria, while the Supremes were appearing at the Copacabana. This is a deliberate move to ease the dispute between the two venues, which have recently been raiding each other's talent ranks.

● Jean Terrell was formerly a member of the group known as Ernie Terrell and the Heavyweights, which the boxer ran as a hobby between his bouts. It broke up after Ernie retired from the ring.

STONES FLY OUT TO HEADLINE STAR-PACKED BILL IN STATES

IKE and Tina Turner, Chuck Berry, B. B. King and British singer Terry Reid will be the supporting bill in the Rolling Stones' major U.S. concert tour, full details of which were exclusively revealed in last week's NME. In all 17 concerts, the Stones will perform a one-hour act — comprising new material from their forthcoming album "Let It Bleed," as well as some of their old favourites.

Mick Jagger flew into London last weekend following his two-week holiday in Indonesia. He stayed only 24 hours before joining the remainder of the Stones on a flight to Los Angeles, where the group is to commence prior to the first opening on November 8.

Marianne Faithfull is not accompanying Mick to America, as she is currently rehearsing a leading role in a BBC-1 Somerset Maugham play. Before leaving London, the Stones confirmed that British and European dates are likely to follow the U.S. tour.

PENTANGLE FOR CARNEGIE HALL

PENTANGLE flies to Canada at the beginning of November to star in its own special for CBC-TV, followed by selected college and concert dates in that country. The group then crosses the border into the United States to commence its third U.S. tour this year — this will include a solo concert at New York's famed Carnegie Hall on December 6.

Meanwhile, Pentangle has been commissioned to write the entire musical score for the film "Twelve Plus One" starring Vittorio Gassman, the late Sharon Tate and Orson Welles.

NOW DRURY LANE ENTERS THE POP CONCERT ARENA

CHRISTINE Perfect, P. J. Proby, Richard Harris and Jim Webb are the first artists to be signed for a year-long series of Sunday pop concerts at London's Theatre Royal, Drury Lane. It is planned to present 32 shows over the 52-week period, but not at specific intervals. Other artists being negotiated include Esther Ofarim, Francoise Hardy, Sacha Distel and Charles Aznavour.

Christine Perfect is to share the billing, for the first concert on November 16, which is being staged by Concert Tour Promotions. Harris and Webb will appear together, accompanied by an orchestra, in February.

A spokesman for the promoting company told the NME: "The underground scene has also been set for an eight-day Irish tour from November 15. New British dates include Norwich Fishers (November 28) and Cromer Pavilion (29).

EQUALS RESUME DATES

Now recovered from the injuries sustained in a recent car crash, the Equals take to Germany next week to co-star with Barry Ryan in a European tour lasting until November 5. The group is also set for an eight-day Irish tour from November 15. New British dates include Norwich Fishers (November 28) and Cromer Pavilion (29).

NEW WEST END MUSICAL

The revival of Cole Porter's musical comedy "Anything Goes," with Marian Montgomery in the lead role, is to open at London's Saville Theatre on November 18. The show has been on a provincial tour since last month.

ZOOT MONEY'S MUSIC BAND

Zoot Money, who has returned to Britain after a year in the States, has teamed with former jazz band leader Mike Cotton to form a new seven-piece group. It will be known as Zoot Money's Music Band.

MARMALADE JOINS DECCA

MARMALADE has signed a £100,000 recording contract with Decca and, as a result, will not be promoting "Butterfly" which CBS is rush-releasing this week. Instead, the group spends the next fortnight in the Decca studios cutting a single and album for release as soon as possible. "The CBS record is not the follow-up to 'Baby Make It Soon' and will not be promoted by Marmalade even if it gets into the Chart," said a group spokesman.

Scott changes name!

Scott Walker announced this week that he is dropping the surname "Walker," and will in future be known by his real name of Scott Engel. This will apply to his new "Scott 4" album — which is to be released in a fortnight — as well as to his future live and TV appearances.

info

This week sees the first Decca release of an MCA single, 'Tracy' by **THE CUFFLINKS.** The record also happens to be very high up in the American charts, so it's extra special. It's very bright and snappy, definitely one to chase away the blues, and could easily have as much success in the charts here. The number is MU 1101.

Next single is called 'Mary, Mary', and it's by a guy with the unassuming name of **KELLY** and a very tremendous voice. A good solid sound, with grooving voices in the back and climactic strings, but for me the really outstanding part of this record is the guitar. See what you think – it's on Deram, number DM 277.

'On our way' by **SKY** is a single that nearly drove me mad at first, until I realised exactly where I'd heard it before! And I'm not going to tell you where the tune comes from, but you'll agree, it's very sweet. It's also one of the catchiest numbers on earth, you can't really help joining in. It's on Decca F 12971.

Also way up in the American charts at the moment is 'I don't know much about this group yet, but they get a good tight sound together that's just right for discotheques. I hope I'll be forgiven for saying that the flip side is absolutely hilarious – this is on London, number HL 10293.

TIDAL WAVE are from South Africa, and their first single here is called 'With tears in my eyes'. It's a slow and basically quite simple song with an intricate arrangement that gives it a lot of power. Listen to it carefully a couple of times, because there's an awful lot going on that you shouldn't miss. It's on Decca F 22973.

'The lights of night' is the title of a single by a lady called **DENI LYNN.** It was produced by Chips Moman in Memphis, and let me tell you it's a big sound. I love her voice, which is very strong but magnificently controlled – and the rhythm section are so together they must be brothers. This is on London, HLU 10292.

We're very cosmopolitan this week. **GINETTE RENO** is from Canada, and has a warm and very sultry voice. She puts a whole lot into a song, too, and her single 'Everything that I am' is not quite the sweet and simple ballad you expect it to be at the beginning. It's on Decca F 22972.

No prizes offered for anyone telling me what 'Horo Brodachan' means, but I would like to know. It's the title of a single by **THE MacDONALD SISTERS,** on Emerald MD 1132. Also on Emerald, **DOREEN** sings 'The land that is my home' on MD 1133.

Hope you saw Tony Joe on Monday.

DECCA group records

45 rpm records □ The Decca Record Company Limited Decca House Albert Embankment London S.E.1.

New Tyrannosaurus man

Steve Peregrine Took has left Tyrannosaurus Rex and is replaced by 22-year-old painter Micky Finn. Together with remaining founder member Marc Bolan, he makes his concert debut at Manchester Free Trade Hall on November 21. Other dates for the duo include Liverpool Philharmonic Hall (November 22), Newcastle City Hall (23) and Birmingham Mothers (30). The reshaped team is currently recording a new Rex album, for release in the New Year.

JOHN ROWLES IN CABARET

John Rowles plays cabaret weeks at Cardiff Tito's (from Sunday, November 9) and Batley Variety Club (December 14).

NEW MANFRED GROUP NOW A 10-PIECE BAND

MANFRED Mann Chapter III has taken on five new members and has become a ten-piece band, which will be fronted by Manfred and Mike Hugg. The group has signed a five-year disc deal with a million-dollar guarantee — involving the release of all its recordings in America and Canada by Polydor, and throughout the rest of the world by Philips.

New members in Chapter III are David Coxhill (baritone sax), Sonny Corbett (trumpet), Gerald Settler (trombone) and Carl Griffith and Clive Stevens (both tenor sax). They join the existing line-up of Bernie Living (alto sax), Steve York (bass), Craig Collinge (drums), Mike Hugg (piano) and Manfred Mann (organ).

First dates for the expanded group are Newcastle Mayfair (tonight, Friday) London Goldsmiths College (November 7), Hampstead Country Club (9), Yardley Swan (15), Bath Assembly Rooms (19), Southampton University (21), London Institute of Education (28), Blackburn Golden Palms (December 5), Birmingham Belfry (6), Waltham Forest Tech (11) and City of London College (12). Negotiations are also in hand for the band to play one of the Sunday concerts at London Lyceum in December.

NO DRUMS FOR MAYALL

John Mayall returns to Britain next Friday (31) only a few hours before the Croydon opening of his month-long cabaret season with a line-up — notable for the absence of a drummer — includes Jon Mark (guitar), Steve Thompson (bass) and Johnny Almond (sax and flute). Former drummer Keef Hartley is also being lined up for the New Year. Meanwhile, John Mayall LP "The Turning Point" is issued by Polydor next week.

CHUCK BERRY IN JANUARY

Chuck Berry returns to Britain in January for a three-week club and ballroom tour promoted by Roy Tempest. Other U.S. artists arriving in the New Year for the Tempest promoter include Ike and Tina Turner, the Showstoppers and Billy Stewart.

TOM, ENGELBERT: LP TRACKS

THE Decca album "Tom Jones Live At The Flamingo, Las Vegas" is being rush-released and should be available in the shops at the end of next week. Two weeks later (November 14), the same company issues the new Engelbert LP which is titled simply "Humperdinck." Engelbert's next single is likely to be the Les Reed composition "The Winter Wonderland Of Love"—this is being released in America in a fortnight, although no definite plans have yet been set for it to come out in Britain.

Tracks on Tom Jones' live LP comprise "Turn On Your Love Light," "Bright Lights," "I Can't Stop Loving You," "Hard To Handle," "Delilah," "Danny Boy," "I'll Never Fall In Love Again," "Help Yourself," "Yesterday," "Hey Jude," "Love Me Tonight," "It's Not Unusual," "Twist And Shout" and "Land Of 1,000 Dances."

The Engelbert album consists of "I'm A Better Man," "Gentle On My Mind," "Love Letters," "Time For Us," "Didn't We," "Wish You Love," "Aquarius," "Let The Sunshine In," "All You Have To Do Is Ask," "The Signs Of Love," "Cafe," "Let's Kiss Tomorrow Goodbye" and "Those Were The Days."

It is now likely that ATV's new series of Tom Jones and Engelbert will open on November 23 with one of the editions which the singer filmed in Hollywood with Sammy Davis guesting. The British-recorded shows would follow, and the remaining five U.S. editions would be screened at the end of the season. Tom will also be seen in ITV's recording of the Royal Variety Show on November 24.

Engelbert this week opened a cabaret season at Philadelphia Latin Quarter, then plays an engagement at New York Americana. He returns to this country briefly before flying back to the States for his Las Vegas season over the Christmas period.

Bonanza of star albums

A BUMPER bundle of new albums scheduled for release within the next few weeks includes discs by Fleetwood Mac, the Moody Blues, Family Dogg, Booker T., Eddy Floyd, William Bell and Carla Thomas. There are also cut-price LPs by Cliff Richard, Manfred Mann, the Hollies, Georgie Fame and the Animals.

October 31 releases include: BOOKER T.: "The Booker T. Set," EDDIE FLOYD: "You've Got To Have Eddie," CARLA THOMAS: "Memphis Queen" and WILLIAM BELL: "Bound To Happen" (all on Stax); BOX TOPS: "Dimensions" (Bell); and HANK MARVIN: "Hank Marvin (Columbia).

Among cut-price releases on EMI's Regal-Starline label are CLIFF RICHARD: "Let It Be Me," SHADOWS: "Something Else," HOLLIES: "The Hollies," GEORGIE FAME: "Georgie Fame And The Blue Flames," MANFRED MANN: "Mann Made," ANIMALS: "The Animals" and FRANK SINATRA: "Frank Sinatra Sings Select Cole Porter."

Two all-star albums out the same day are "Best Of Bell, Vol 2" including tracks by BRUCE CHANNEL, JAMES and BOBBY PURIFY, the BOX TOPS and SOLOMON BURKE; and "Stax Soul Explosion" featuring BOOKER T., WILLIAM BELL and JUDY CLAY, EDDIE FLOYD and CARLA THOMAS. The LP "Merry Christmas From Motown" reported in last week's NME, is also scheduled for October 31.

November 7 album releases include... DEAN MARTIN: "The Best Of Dean Martin, Vol 2" (Capitol); FAMILY DOGG: "A Way Of Life" (Bell); DAVID BOWIE: "David Bowie" (Philips); AMEN CORNER: "World Of Amen Corner" (Decca); BOOKER T.: "Best Of Booker T." and the M.G.'s" (Atco); and SAM AND DAVE: "Best Of Sam And Dave" and WILSON PICKETT: "Best Of Wilson Pickett" (both Atlantic).

The Moody Blues' "To Our Children's Children's Children" is issued on the group's own Threshold label on November 14. Fleetwood Mac have a double-LP released by Blue Horizon on December 5 titled "Blues Jam At Chess, Vols 1 and 2."

● **Humble Pie's second LP is rush-released by immediate next week. Title is "Town and Country" inspired by the fact that the group records both in Book and in London and the tracks and composers are: "Sad Bag Of Shaky Jake," "Down Home Again," "Every Mother's Son," "Silver Tongue" and Steve Marriott's "Take Me Back" and "Only You Can Say" (Peter Frampton), "Home and Hearing" (Frampton-Ridley), plus Greg Ridley's "Light of Love," Jerry Shirley's "Cold Lady," the Buddy Holly classic "Heartbeat" and a group composition titled "Ollie, Ollie."**

SINGLES: LULU, AFFAIR, MAX, MAMA & WONDER

NEW singles by Lulu, Mama Cass, the Foundations, Max Romeo, the re-formed Shadows, Stevie Wonder, Love Affair, Sam and Dave, Nancy Sinatra and Marvin Gaye and Tammi Terrell are being released within the next fortnight. Also being issued are debut singles by the New Seekers and Dozy, Beaky, Mick and Tich.

Beatles in film documentary

PLASTIC ONO BAND'S FIRST LP

A FIVE-MINUTE film clip showing the Beatles' recording and working out "Hey Jude" at EMI's Abbey Road studios in London is featured in the film "Music," currently being screened at London's Prince Charles Theatre as part of a Festival Of Light. The movie is a documentary devoted to music in various forms, including classical as well as pop. No date has been set for general release by Warner-Pathe.

John Lennon is featured singing and playing old rock 'n' roll favourites—recorded live in Toronto—on the Plastic Ono Band's first album to be released by Apple next month. Other tracks were recorded in Britain by the band, which includes Yoko Ono, Klaus Voorman and Eric Clapton, while some numbers feature Ringo Starr as drummer. Also included on the LP will be the Ono Band's next single "Cold Turkey."

It was announced this week that the Beatles have sold their remaining interest in Northern Songs to ATV, and it is expected Lennon and McCartney will receive in the region of three and a half million pounds.

Coming out next Friday (31) are the Moody Blues' "Watching And Waiting" (Threshold), Max Romeo's "Mini-Skirt Vision" (Unity) and Tiny Tim's "Mickey The Monkey" (Reprise). Out the same day is Nancy Sinatra's recording of the Kenny Young number "The Highway Song" (Reprise), which was produced in London by Mickie Most.

Among November 7 releases are Lulu's first single on the Atco label from Oh My, My," Cass Elliot's "Make Your Own Kind Of Music" (Stateside), the Foundations' "Baby Couldn't See" (Pye), Stevie Wonder's "Yester-Me Yester-You Yesterday" (Tamla), Sam and Dave's "Oh Oh Oh" (Atlantic), Love Affair's "Baby I Know" (CBS), the Gayfaref duet "The Sun Shines" (Tamla), the Box Tops' "Turn On A Dream" (CBS) and the Shadows' revival of the Richard Rodgers standard "Slaughter On Tenth Avenue" (Columbia).

The New Seekers debut with "Meet Me By Lovers Lane," Dozy Beaky, Mick and Tich — now minus Dave Dee — are showcased in the Howard-Blaikley song "Mockingbird Today." Both these discs are out on November 7.

UPSETTERS VISIT

THE Upsetters — who leap into the NME Chart this week with their single "Return Of Django" — are coming to Britain for an extensive tour of clubs and ballrooms. They are due to arrive here on November 28 accompanied by another leading West Indian ska group, the Pioneers — whose current single "Long Shot Kick The Bucket" is now a Chart challenger.

The two groups this week signed agency agreements with Commercial Entertainments, a company which specialises in ska performers and which already handles Desmond Dekker and Max Romeo.

Commercial Entertainments announced this week that they have also signed to world agency agreements Status Quo and Dozy Beaky, Mick and Tich — both these groups were formerly represented by Arthur Howes. Commercial completed another busy week of expansion by signing Millie Small to an agency deal.

HOLLIES' TV SPECIAL

THE Hollies are to showcase their new album "Hollies Sing Hollies" in BBC-2's "Line-up" on Friday, November 14. The show will be sub-titled "Pop Into Bed With The Hollies," and the entire 30-minute programme will be devoted to the group performing tracks from the LP, which is released by Parlophone the same day.

The group — whose current single climbs to No. 3 in this week's NME Chart — flies to Cologne next Tuesday (28) to make its first-ever German concert appearance. This will be followed by another concert in Ghent, Belgium. On both these dates, the Hollies will be accompanied by a full orchestra.

A new cabaret booking for the Hollies takes them to Batley Variety Club for the week of November 24. It is expected they will begin their series of British concert performances immediately after their Batley engagement, although they will only play two or three stage dates before Christmas. A tour of Australia is being set up for January and February, and the British concert dates will be resumed after this commitment.

It was confirmed this week that the Hollies will take part in Yorkshire-TV's Christmas Eve special showcasing artists associated with recording manager George Martin. As previously reported, Ringo Starr and Peter Sellers are also like to take part.

RADIO 1 GUESTS

JIMMY YOUNG SHOW: Tremeloes, Harmony Grass, Sons And Lovers, The Blue Grass Boys, Playground, Rog Whitaker, Vicki Anderson and the bands of Acker Bilk and Ray McVay (all next week, October 27-31); **Equals, Casuals, Timebox, Ronnie Aldrich and the Squad Cats, Unit Four Plus Two, Windmill, Kenny Ball's Jazzmen and the Northern Dance Orchestra** (November 3-7).

JOHNNY BRANDON'S SATURDAY PEOPLE: Status Quo, The Freelanders and the Johnny Howard Orchestra (November 1).

DAVE LEE TRAVIS SHOW: David Bowie and Marv Johnson (this Sunday, 26).

JOHNNIE WALKER SHOW: Satin Bells, The Ray King Soul Band and the Des Champ Orchestra (tomorrow, Saturday); Black Velvet and the Web (November 1).

TERRY WOGAN SHOW: Casuals, Tangerine Peel, Sons And Lovers, Migil Five, Onyx, Searchers, Trapeze, Tekneek and the Acker Bilk Band (all next week); Long John Baldry with Almond Marzipan, Bachelors with the Des Champ Orchestra, Fortunes, Long Run, New Overlanders, Arrival, Barron Knights, Gentle Influence, Karl Denver Trio and the bands of Ray McVay and Tony Evans (November 3-7).

DAVE CASH RADIO PROGRAMME: Timebox, Peter Lee Stirling and the Ray King Soul Band (all next week); Vanity Fare, Sounds Incorporated, Elmer Gantry, O'Hara's Playboys and the Johnny Howard Orchestra (November 3-7).

TOP GEAR: Fat Mattress and the Keef Hartley Band (tomorrow, Saturday); Christine Perfect and Griffin (November 1).

ORIGINAL POSTERS
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JOHN ROWLES FIRE

JOHN ROWLES: THAT LOVIN' FEELING (MCA-U.K. stereo MKPS 2001; 37s 6d)

JUST as I thought John Rowles wasn't making much progress, along comes this terrific album, in which John puts new life into some top tunes.

His deep, rich voice is used to great advantage on Oh Happy Day, Send Out Love and a lot more songs. He has a very good backing of girl voices and a top-class instrumental unit, conducted by maestro **Norrie Paramor.**

His Aquarius/Let The Sunshine In is a real ear-opening track, and in Save The Last Dance For Me, he proves he can beat it out with the best of them. This album must win John Rowles many more fans. **AE.**

Other titles: Do You Know Who I Am, Wheel Of Fortune, In The World Of The Young, You've Lost That Lovin' Feeling, Good Morning Starshine, Massachusetts, More Than Just A Woman, 'Til I Can't Take It Any More.

✱

SAM APPLE PIE (Decca mono and stereo LK-R 5005, SKL-R 5005; 37s 6d)

First album from an up and coming group which, I believe hails from Walthamstow in East London. As that's also where I am to be found hanging out I suppose I should be kind to them, although I don't know if I like the inference in the words on the sleeve: "From among the dustworks of the East End rise the superclean sounds of Sam Apple Pie." Dustworks? Huh!

As for the music, I was expecting a heavy dose of 12 bars but didn't get it. Not a heavy dose anyway. Though not outstanding, it's a reasonable selection of blues of varying shades, most of the numbers composed by the group — Sam Sampson, Mick "Tinkerbell" Smith, Andy "Snakehips" Johnson, Dog Renny and Dave Charles.

The musicianship is competent without being inspiring but as on many blues albums nowadays I could find nothing that made me sit up and shout "Yeah, Yeah." **NL**

Titles: Hawk, Winter Of My Love, Stranger, Swan Song, Tiger Man, Something Nation, Sometime Girl, Uncle Sam's Blues, Annabelle, Moonlight Man.

BETTER STATUS

STATUS QUO: SPARE PARTS (Pye SNPL/NPL 18301; 38s 6d)

STATUS Quo seem to have been neglected recently by most of the record buyers, and that is sad because they are now writing and recording some very much better songs than they were a year ago.

Included on this, their second album, is Are You Growing Tired Of My Love, the group's single previous to their present release, Price Of Love. It should have been a hit, but for the many who missed it, here is another chance to obtain it.

The rest of the numbers are all new with Status Quo taking most of the composing credits. They retain that heavy, twangy guitar sound, but augment with a full orchestra on several tracks, notably You're Just What I Was Looking For Today.

Not an LP to hold your attention throughout perhaps, but it does show how original and improved Status Quo have become in recent months. **GC.**

Other titles: Face Without A Soul, Antique Angelica, So Ends Another Life, Poor Old Man, Mr. Mind Detector, The Clown, Velvet Curtains, Little Miss Nothing, When I Awake, Nothing At All.

✱

PAT BOONE: DEPARTURE (Polydor stereo play mono 583747; 37s 6d)

A voice from the past for long-standing NME readers. An in-performance LP, but little information on the sleeve about it. Pat sounds good on the happier numbers, like **John D. Loudermilk's** Bad News, and Break My Mind, or Friends. Didn't like him too much on Long Distance, a bit dirgy. The backing is ragged at times and unimpressive on the whole. **AE.**

Other titles: What's Gnawing At Me, July You're a Woman, Within My Own Time, Song Of The Siren, Molly, Never Goin' Back, No Playing In The Snow Today, I've Got A Secret.

STAR-STUDDED P.J. LP

P. J. PROBY: THREE WEEK HERO (Liberty, stereo LBS83219E; 37s 8d).

A FUN record, with Proby, guying successful pop singers in Three Week Hero, about a hill-billy who sells a million records in three weeks, then goes from idol to idle. The rest is more good music—beat, ballad and humorous, with P.J. proving he is still a considerable singer, specially on Reflections (Of Your Face).

Proby has plenty of talent behind him, from **Steve Rowland** producing, the **Family Dogg** and **Bob Henry** combining under the name the **Jericho** as vocal backing. **John Paul Jones** arranging and playing organ, piano and bass with fellow **Led Zeppelin, Jimmy Paige** on guitar, **Clem Cattini** (drums), **Alan Hawkshaw** (piano, organ) and a load of other top musicians.

An LP full of good entertainment. Hope it boosts Jim Proby back — pop music needs talent like his. **A.E.**

Other titles: The Day That Lorraine Came Down, Little Friend, Empty Bottles, Won't Be Long, Sugar Mama, I Have A Dream, It's Too Good To Last, New Directions, Today I Killed A Man, Medley (about coloured problem).

JOHNNY RIVERS: TOUCH OF GOLD (Liberty, stereo LBS 83141; 37s 8d)

A powerful singing performance by this dynamic **John Rivers,** who is vastly underrated in this country, but big in America. He powers his way through 12 numbers with a girl group in behind him, as well as a beat-filled band. In numbers like You Better Move On, Do What You Gotta Do and Tracks Of My Tears, his natural exuberance, yet controlled singing style, comes out best. **AE.**

Other titles: Summer Rain, Poor Side Of Town, Better Life, Going Back To Big Sur, Baby I Need Your Loving, City Ways, Look To Your Soul, By The Time I get To Phoenix, Ode To John Lee.

DOGG JUST BEAUTIFUL

FAMILY DOGG: A WAY OF LIFE (Bell SBLL/122; 37s 5d)

NO superlatives that come to mind can possibly do justice to this beautiful,, beautiful album from Family Dogg, who must surely emerge as a major force in pop when they commence live work.

This LP is an object lesson in close harmony, in careful choice of material, in honest endeavour and in skilful use of some of the best musicians around, like **John Paul Jones, John Bonham** and **Jimmy Page,** who are better known as members of **Led Zeppelin.**

The songs vary from a very intricate and furious version of **Paul Simon's** Save The Life Of My Child, to the plaintive tale of Moonshine Mary, sung incidentally by **Zooey,** who has now quit the group. This for me, is the best number on the LP, if only for the fact that it was written by **Mike Hazlewood** and **Albert Hammond,** when it could so easily have been penned by somebody who had lived among the Tennessee bootleggers all his life.

Dylan's Love Minus Zero is very attractive, In The Ghetto is perhaps over orchestrated but the lyrics lose none of their importance. Listen to Albert, sounding just like Stevie Wonder, in Place In The Sun, the whole group on Pattern People, the most intricate, and perfectly executed harmonies I have ever heard bar Spanky and Our Gang. As **Steve Rowland,** whose singing, poetry and production are first class, says, this is only the beginning. I'm almost frightened of Family Dogg's potential, give this a long listen and see if you don't agree. For a change, this album comes in a very attractive fold out sleeve, with sleeve notes that make sense. **GC**

Other titles: Julie's Just Gone, All The Best Songs And Marches, Today I Killed A Man I Didn't Know, Reflections Of Your Face, Run Run Run Fly Fly Fly, You Were On My Mind, Way Of Life.

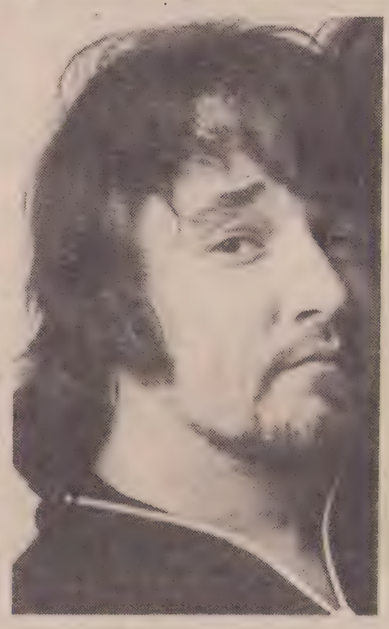
THE BIG FOLK (Fontana, stereo SFXL55, 14s 6s)

Ten folk acts offer a sample of their wares on one track each, and the result is good listening. **Wally Whyton,** probably the best singer of children's songs, turns to Gentle On My Mind with beautiful effect; and the **Corries** give a zest to October Song, while probably the most interesting song comes from American **Stefan Grossman** — Religious Trainfare Blues. **AE.**

Other artists and titles: Noel Murphy — Irish Rover; Derek Brimstone — She Loves A Portuguese; Tinkers — Gambling Child; Martin Carthy — Scarborough Fair; Jeremy Taylor — Nasty Spider; Spinners Evening of Roses; Dundonald — Scots Wha Hae Nae.

JOHN ROWLES

LP PAGE



P. J. PROBY

LEE MICHAELS (A & M mono and terio AML 956; 37s 5d)

Twenty-three year old organist **Lee** from Los Angeles and drummer **Bartholomew Smith-Frost** cut this album in one session lasting just under seven hours and have come up with a mixture of funky sounds and jazz. Side One is a single twenty-minute track comprising five numbers, the best being Tell Me How Do You Feel with Lee demonstating his virtuosity and Frosty's with some superb controlled drumming.

The second side is lighter and Who Could Want More has some nice piano work backing up the lyrics on a tow-tapping number. There's a touch of Traffic in Heighty Hi, which is quite a recommendation, and it's one of the best tracks. I haven't heard of Lee Michaels before, but I think it might be worth getting the two preceding albums having listened to this one. **RG.**

Other titles: (Don't Want No) Woman, My Friends, Think I'll Go Back, Stormy Monday, Want My Baby.

KINGSTON TRIO MAGIC

KINGSTON TRIO: ONCE UPON A TIME (Polydor, stereo 583 751/2; 75s).

A DOUBLE album of 24 tracks; recorded at Sahara Tahoe hotel in 1966 before an audience. Not only do the Kingston Trio—Nick, Bob and John—play guitars (with a bass player in attendance) and sing in impeccable harmony, but they put a lot of humour into their act between number, like a short dissertion on LSD ("Your own do-it-yourself Disneyland") and generally there's a party feeling throughout this effortless performance. The sleeve is well conceived, too.

KINSTON TRIO go skiing

Favourite tracks of mine are Early Mornin' Rain, Colours, Tom Dooley, Wimoweh, When The Saints Go Marching In and The M.T.A., but as I said, all are entertaining. Passing thought—time we had these boys back in England. **AE.**

Other titles: Hard Travelling, Tomorrow Is A Long Time, Rovin' Gambler/This Train, Police Brutality, One Too Many Mornings, A Day In Our Room, Goodnight Irene, Hard Ain't It Hard, Get Away John, The Shape Of Things The Ballad Of, Greenback Dollar, Babe You've Been On My Mind, Tijuana Jail,, Silicone Bust, I'm Goin' Home, Where Have All The Flowers Gone, Scotch And Soda, Blind Date.

SHACK COMPENSATION IS PAUL'S ORGAN

CHICKEN SHACK: 100 TON CHICKEN (Blue Horizon stereo 7-62318; 37s 6d).

THIRD album from Chicken Shack, the first with Paul Raymond replacing Christine Perfect. And although I missed Christine's vocals, Paul's organ playing is adequate compensation. Indeed, it is Paul's organ, tasteful and played with verve, that solders the whole album together into a neat unified whole.

Brass and impersonations have been dropped. **Stan Webb** takes all the vocals and is in good voice too; so relaxed on certain tracks, like Midnight Hour, that I thought he would fall asleep any minute. Drummer **Dave Bidwell** and bassist **Andy Silvester** make a tasteful contribution and keep the whole thing throbbing along with the Raymond organ.

Material-wise, the album is nicely varied within the group's intention to stick to blues Perhaps they could have been a little more adventurous within that framework, e.g. the success of Tears In The Wind, but it's a small point.

Tears is one of the five Webb compositions, an excellent slow blues that should have been a much bigger singles hit. There are two **Webb** instrumentals: the pulsating Evelyn, built around Paul's steamy Booker T type organ, and Horse And Cart, which is mainly a vehicle for Stan's lead guitar. The Way It Is, a strong slow blues, and Still Worried About My Woman, a continuation of Stan's stage speciality, complete his writing contributions.

A nice, neat album from a group achieving a solid, distinct identity. **NL.**

Other titles: The Road Of Love, Look Ma I'm Crying, Reconsider Baby, Weekend Love, Anji.

CHICKEN SHACK, pictured on the sleeve of their new LP. Top to bottom, left to right: PAUL RAYMOND, STAN WEBB, DAVE BIDWELL and ANDY SILVESTER

Edited by ALLEN EVANS

JOE TEX TOPS

JOE TEX: BUYING A BOOK (Atlantic, stereo play mono 588 193; 37s 6d)

ONE of the best blues singers around, who makes every word heard and yet packs in a great rhythm and feeling. His phrasing is fascinating, too. He keeps you waiting for the next phrase in an intriguing way. He makes it slow, as in The Only Way, or fast in Get Your Lies Together, and has fun about Grandma Mary taking a trip.

Joe wrote all the numbers, recorded them in Memphis with his musicians behind him. Having heard this great entertainer in person at Midem last year, I know just how terriffic an act he has. Pity he has difficulty bringing his band over here. AE.

Other titles: We Can't Sit Down Now, Sure Is Good, That's The Way, Anything You Wanna Know, It Ain't Sanitary, The Same Thing You Did To Get Me, Buying a Book.

BOBBY GOLDSBORO: TODAY (United Artists stereo play mono UAS 29008; 37s 5d)

This super-relaxed singer is a restful experience. He has a lonely, lost-sounding voice which has so much appeal. In almost a murmur he charms his way into your ear with such songs as Glad She's A Woman, You're Here, What A Wonderful World and Woman Without Love.

He has a lush orchestra and vocal voices-as-instruments backing. The whole thing is sleepy music, but so restful—almost like going to the psychiatrist! **AE**

Other titles: Richer Men Than I, The World Is Used To Know, Tomorrow Is Forgotten, I'm A Drifter, Today, Ain't That Living, Say It's Not Over, Hoboes And Kings.

✱

JOHN KONGOS: CONFUSIONS ABOUT A GOLD FISH (Dawn stereo DNLS 3002; 37s 5d).

Twenty-four year-old composer singer with twelve of his own extremely melodic songs, complimented by nice, easy-going arrangements by **Alan Tew, Kongos** — what a great name — sings with sensitivity and charm compositions that are generally romantic and sad, a notable exception being the title track words of which are printed in full on the back sleeve — sample: "Oh it's sad that man is a Christ, But also a Hitler he can be."

This is one of the best tracks, sung mainly to an acoustic rippling backing with a nice use of strings to heighten the drama of the chorus.

There's a good use of instrumentation throughout but Kongo himself is never drowned by it and the melody is there is every song. A fine, pleasant album — a talent to watch maybe? **NL**

Other titles: At This Moment, Deserts Of Mountains Of Men, Seat By The Window, Go Home, Tomorrow, Flim Flam Pharisee, It Was Easy, Blook, The Lady Wants More, Going Back To You, Amendment To Confusions About A Goldfish.

CREAM OF THE CREAM?

BEST OF CREAM (Polydor stereo 583060; 37s 6d).

AS the title implies, no new numbers here. Instead a selection ranging from the early singles, Strange Brew and I Feel Free, to Badge, with George Harrison, from the last "Goodbye" LP.

All are studio recordings with the exception of Crossroads, the Fillmore West recording from Wheels Of Fire that is one of the tightest live cuts they made.

Selecting "Best Of . . . " tracks for the Cream must have been a perplexing task and I feel sure everyone will find at least one of their favourites left out. Doubtless some of the omissions, particularly the live ones, were dictated by length rather than quality. Perhaps a "Best Of Cream Live" will follow.

Although most Cream devotees will have these tracks, this is, nevertheless, an excellent example of the style of what was perhaps the best band this country has ever produced. **NL.**

Other titles: Sunshine Of Your Love, White Room, SWLABR, Born Under A Bad Sign, Spoonful, Tales Of Brave Ulysses.

✱

VIC LEWIS: BEATLES MY WAY NEMS stereo 6-63723; 37s 6d). The noted orchestra leader-agent Vic Lewis has gathered round him much talent—solo guitarist **John Williams,** arranger-producer **John Cameron,** the **Mike Samms Singers,** and 98 top musicians. He has concentrated on only ten Beatles tunes, but the result is exquisite, particularly Eleanor Rigby, Norwegian Wood and Yesterday. **AE.**

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LP personalities

I DON'T HAVE TO LIVE UP TO CREAM ANY MORE, SAYS CLAPTON

CONCLUDING the lengthy Ask-in with Blind Faith, started in last week's issue, and conducted in Vancouver, Canada, for NME by Martin Webb, Eric Clapton and Steve Winwood tell of their future plans and present feelings about being in a group together, among other things.

Steve Winwood has LP to do for United Artists

Martin asked the questions below, answered by Eric (EC) and Steve (SW). . . .

QUESTION: You seem to be very submerged in this group?

EC: It's not so much that as being part of a group which is rather what I'd like to be, instead of a big standout. I think Steve is the most talented guy in the group, and I think that as a result he deserves to be in front and whatever else. But we're not just backing him up, we all play our incredibly big part.

QUESTION: Do you think that you might try to change things in the next album so that you're more out front?

EC: Yea maybe, you see at the time that we cut this album I didn't really have very much material to record, and I hadn't been singing for a long time, so I didn't feel very much like getting into it. I'm one of those people that doesn't like to do something unless I've got something to say and so after this tour, and after we've got loosened up a lot, maybe I'll have more of a part to play on the albums.

QUESTION: Are you putting out an album by yourself, possibly with Steve Cropper, Steve?

SW: Oh no, I haven't heard anything about that.

QUESTION: Well what are you going to do?

SW: Well I've got to do an album for United Artists. It's an exchange for them letting me go on Atlantic. So I've gotta like get an album of new stuff.

QUESTION: What is your album going to be like?

SW: Well I don't really want to talk about that actually.

QUESTION: It is a secret?

SW: No, but I just don't really want to talk about it until I've started, because it isn't really anything to do with me being here now anyway.

QUESTION: Is it something you'd rather not do?

SW: No, not at all. I'm looking forward to doing it.

QUESTION: Was it a hassle getting this group together because of record contracts ?

SW: Actually it wasn't really. It just all happened, it just sort of worked, I mean Cream were on Atlantic.

QUESTION: Would you like to do something like you did with Roland Kirk at Staines again? Did the difference in playing styles influence you a lot Eric?

EC: Well I don't think there was any difference. At the time we were playing together we were just riffing, and so therefore most of it was on the same kind of level, and as far as I'm concerned, if a jazz man can't play a twelve bar blues then he really isn't going to be qualified to play jazz either, and Roland Kirk can play funk better than anybody, and he can play Tamla-Motown better than even Tamla-Motown people.

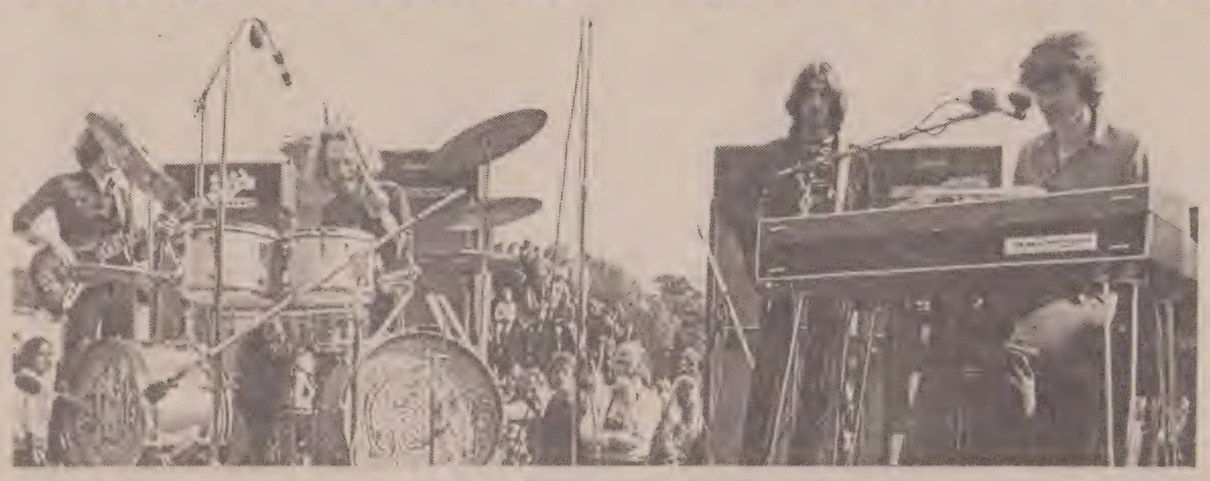
He's just a very versatile musician, more so than a jazz man. I was on the loose at the time, and I was just keen to go and play anywhere with anybody, and now I don't think I'd have that much of an urge to do it, because I'm in a group, and I'm secure with that.

QUESTION: Did he throw you off in the first few moments?

EC: Oh the tempo, he counted it in so fast, I'd never played a number as fast as that. Yes of course it did. It was the fastest I'd ever played, so it took me a few minutes to get used to it and catch up to him.

QUESTION: Did you get to play at Staines, Steve?

SW: No, I missed that one. I don't know where I was at the time. I was out of it, I just never heard about it, well I just heard the next day when Eric told me that it was happening.



BLIND FAITH in action at Hyde Park (l to r) RICK GRECH, GINGER BAKER, ERIC CLAPTON and STEVE WINWOOD.

Continuing MARTIN WEBB'S Ask-in with BLIND FAITH

QUESTION: Would you like to do some more jamming, or do some super-session type albums? I guess it's pretty difficult at the moment?

SW: Of course, I mean just that word is frightening, but it's like . . . I haven't got anything planned apart from that album, but I can dig like playing with anybody. I don't know. It's a bit difficult at the moment, because most of the time when we're not working we're on the road to somewhere else, especially since everyone's trying to do his little playing thing.

QUESTION: I guess that jamming with a person like Roland Kirk like Eric did is a whole new experience for a musician?

SW: Yea, but it's still him, it's just that the music's all coming together. But then that's not all there is to it because it's more like the spirit of playing, it's just the spirit in doing it, and like it doesn't matter too much, it's just the act of doing it that's important. It's just nice really.

QUESTION: Eric, what's going to be done with all the tapes and film that was made of the session?

EC: That's what it was all about, but it was kind of phony really, because it was a TV studio, and lights, and cameras, and lots of straight looking people around organizing everything, and producers shouting down directions from his box, and a few musicians.

Not the right atmosphere, really. They didn't get releases from anybody anyway, they didn't get anyone to sign anything, so they can't release it, they can't get it out, because there's bound to be someone who'd complain, because it wasn't a total success

QUESTION: Is there much switching around of instruments in this group?

SW: Yea, well Rick plays violin and I do a couple of numbers on guitar.

QUESTION: Do you find, Eric, that it is difficult to capture your true sound in large auditoriums?

EC: I'm not sure we did the right thing playing in these big halls, and we didn't spend too much time sort of thinking about that, and as a result the sound isn't all it should be sometimes and we can't always hear what each other are doing a lot of the time, but we've got an amp on each side of the stage so that we can hear as much of one another as possible, but it's still not good. It's very hard.

QUESTION: How has your playing changed since you left Cream? Is it more relaxed?

EC: Yes well the guitar playing with the Cream was brought about because I felt that I had to live up to something at the time, now I don't anymore. I can just play.

QUESTION: Have you proved yourself?

EC: I don't know. I haven't proved myself to myself, but I mean I might have proved myself to some people and to others I might have completely turned them off, it's hard to say. Now I look back on what I played with the Cream.

I like it in some ways, but I don't like it in others. I much prefer to play what I'm playing now. I was exhausted, totally exhausted, that's why we broke up. I mean you have to stop and learn. If you're on tour and you're doing that kind of thing, playing these extensive soloes, you get to a point where you're repeating yourself every night — you know — you're just trying the things that you've done before, and you don't get a chance to stop and re-think.

If you can be more economical when you play you get a chance to be able to see where you can voice things and put things in, rather than just playing full out all the time.

QUESTION: Is there more emphasis on songs in this group instead of a lot of soloes?

EC: Yea much more emphasis on songs because that's what we're really striving to do is to get really good songs written together. The soloes in Cream sort of took over and became the biggest part of it, it was sort of the cart that pulled the horse really.

QUESTION: Has the sound changed at all? I mean your equipment?

EC: We're using Fenders, and I've had a lot of trouble with my amplification stuff since we've gone on this tour, but I don't know why, I can't understand why. I just still use Gibsons, any kind of Gibsons. The neck and the pick-ups, that's about all that's involved.

I haven't yet come across a guitar that knocks me out more. I like Fenders, but Fenders give you a directly different kind of thing.

QUESTION: I read in an interview with you that you didn't care too much for the Who. Have your opinions changed since Tommy came out?

EC: Oh I dig the Who, I always have. I can't remember saying that.

QUESTION: It said that you used to dig groups that leap around like that, but you didn't any more.

EC: Oh, I still do. I still like to listen to them, and I still like to watch them. I don't know. Maybe I did say that.

QUESTION: Who has made the strongest impression on you?

EC: My strongest influence man, always, has been, and always will be, Robert Johnson.

QUESTION: I've always heard it was B. B. King.

EC: Yea, as far as guitar playing, as far as that kind of Chicago blues guitar playing is concerned.

QUESTION: But didn't he start all that?

EC: I would say Robert Johnson did. He was a guy in Mississippi who recorded all his songs about the age of 19 and 20, and then died at the age of 21, and was never heard of again. And the stuff he recorded has been like the source of just about every kind of variation of the blues form that's going around even now.

I was a fanatic about collecting blues records when I was about 16 or 15 and his name was around, and I used to buy books. There's a book called Country Blues (by Simon and Charters), and he was mentioned in that, and it said he was a phenomenal guy and everything. So I bought the record from that

QUESTION: Have you done any of his songs?

EC: Yea, Crossroads is one of Robert's songs and there was another one with the Cream called Four Until Late, but apart from that, no. I'd like to do some more though.

QUESTION: Have you always been as changeable as you are now?

EC: Well, that's the only thing that doesn't change is the fact that I'm always changing all the time is my consistency. It's a paradox, I'm afraid but it's true. As far as I can remember I've always been like that I don't know why. I don't really know why.

QUESTION: Do you think you're looking for something?

EC: Well maybe. I don't know, in the way I look do you mean? Well that is my consistency. You see, everything does change right, anyway, that's the only thing you can count on.

QUESTION: Do you have any idea what you'll be doing five years from now?

EC: No, no, thank God I don't.

QUESTION: Do you know what you'd like to be doing five years from now?

EC: Well, as long as I'm playing, I don't care.

QUESTION: Is there anything you'd like to do outside music?

EC: Not that I can foresee, no. Even if I was to start writing a lot, I'd still enjoy playing it more than writing it.

QUESTION: Which do you prefer, live appearances or recordings?

EC: I like them both for different reasons. Recording is good for getting into things, but you always lose your chips that way, you need to be out on the road working a lot. We hope, to do it for a long time to come.

AMERICA CALLING

MITCH HELPS JIMI AGAIN

RAN into Mitch Mitchell (drummer of Jimi Hendrix Experience) this week, and we spent a delightful time rapping about Jimi, England and a whole host of things.

After exchanging greetings that ran something like this: **Mitch:** "Bet you bought that leather vest in London? Nowhere like the old city. Best place in the world." **Me:** "Yes. What's happening. How's Jimi, then?" we then got into a whole thing about the Hendrix future.

"We're recording now," said Mitch. "We must have about 200 reels of tape in the can, so we're getting it together for a new album. It's been about a year since our last one and there's all this stuff lying around."

I asked when the Jimi Hendrix Experience would start playing dates again, what the situation is with the new group and will Mitch stay with Jimi.

"We'll probably start working in the Spring. I'll be with Jimi then, but I mean, we all have to get our own things going.

"After we've finished doing the album, I'm going back to London and I'll do a few things of my own."

Jimi, of course, is one of the owners (with manager Mike Jeffrey) of Generation, a Village hangout discotheque. I understand that much of this new album will be put together there as they've kind of turned it into an impromptu studio.

To the best of my knowledge, the Hendrix Experience will also be in the Woodstock film, now being readied for release by Warner Brothers.

NOEL REDDING, who was the third member of the original Experience, will be coming to the U.S. with his new group, **Fat Mattress,** in November, opening at the East Town Theatre in Detroit on November 21. The group will stay here through Christmas and the New Year playing leading underground places.

Their album "Fat Mattress" is being released this week.

JUNE HARRIS in New York

DYLAN BACK TO THE VILLAGE

BOB Dylan has moved back into the village. Though I'm sure he hasn't sold his Woodstock home, he's taken up residence on Macdougal Street, right in the heart of the West Village, and is beginning to hang out at several known places much to the delight of everyone in music.

For instance, in the past week, Dylan has visited the Fillmore East, where he went to see Dr. John the Night Tripper, Aum and the Vanilla Fudge and, according to reports, the Cafe A Go Go, spending some time with John Mayall.

DONOVAN GOLFS WITH ANDY AND VIC

At Bel-Air golf course in Beverly Hills, **DONOVAN** gets an introduction to the game. On the left, **VIC LEWIS,** head of NEMS, gives him a few pointers, while host **ANDY WILLIAMS** listens in. Andy is a fine player with a low handicap. On the right, they approach a green, with Andy looking pensive, Donovan striding out and Vic looking unconcerned. Vic's LP, "Beatles My Way," is reviewed on page 12. Don was guesting on Andy's TV show, which was shown on BBC-1 last Monday.

ELVIS PRESLEY and MARY TYLER MOORE in "Change Of Habit." El wears his hair this style throughout.

HUMOUR FROM ELVIS

WHEN he was in Las Vegas, Elvis told the Press gang at his after-the-opening conference that he was tired of singing to turtles and guys he had just beat up in his movies.

He doesn't do either of these things in his new movie "Change of Habit." What he does, in fact, is turn in a fine comic performance in a stronger-than-usual-for-a-Presley-picture for Universal Studios.

The movie, due for Christmas or Thanksgiving release here in the States, was screened for the Press at a sneak preview at a local Hollywood theatre. The audience reaction, made up of half Press and half paying audience, was fantastic and the overall enthusiasm was a nice change of pace.

In "Change of Habit," Elvis plays a ghetto-free clinic doctor who meets up with three nuns who have been told by their Mother Superior to "go out in the world and meet the people you will be serving." They do this by dressing like civilians so no one will know they are actually nuns and thereby treat them differently.

Elvis is immediately attracted to **Mary Tyler Moore** and this sets off a series of funny, if not awkward, situations with Elvis making advances and Mary Tyler warding him off.

There are two songs in the film, besides the title song which Elvis sings. Both fit smoothly into the plot and come across even stronger than when I saw them filmed. I was lucky enough to be on the "Change of Habit" set the two days the songs were being put on film.

The movie will not win this year's Academy Award, but it is a really, really funny picture and Elvis finally has some good lines, which he delivers superbly. With each new film, Elvis seems to be showing us more and more of his true comic talent.

One line which particularly stands out in my mind is when Elvis goes to dinner at the nuns' apartment (not knowing they are nuns) and after he watches sceptically as they say grace for dinner, he asks: "What are you? Some kind of religious fanatics?"

"Change of Habit" will surely stand out in the long line of Presley pictures.

● Coda note: RCA still has no release date on the live album from Vegas, because Elvis has not gone over all the tapes yet. Word is that they are so good, in fact, that it may be a double album. RCA is putting the pressure on to rush the album out as soon as possible.

ANN MOSES in Hollywood

Editor of "Tiger beat"

ARE YOU GETTING KRISHNA'S MESSAGE?

MUCH as I try, and I do, it's a hard slog trying to understand the Krishna thing. I get the bit about singing "Hare Krishna, Hare Krishna, Krishna Krishna, Hare Hare, Hare Rama, Rama Rama, Hare Hare" over and over again, but it's all the head shaving and the jumping about and the unexplained glorification of India that throws me.

I'd like them to know, over there at the Temple in the London Borough of Camden, that this isn't a put-down. The inability to comprehend them may well be mine.

It's just that I've a feeling that most of those of you out there buying the Radha Krishna London Temple's "Hare Krishna" chart hit aren't really getting the message, either. And that the time is right for a little more clarification.

wonders ALAN SMITH

Certainly, if membership figures of the London Temple are any guide, then the sincere organisers there haven't been reaping the full benefit of the blaze of publicity they've had since their Apple single entered the NME chart.

In the early days the Temple membership was given as 17. Today the figure is "twenty."

Mostly the group seems to consist of young Americans — although there are some English — and for a while many of them have been based at John Lennon's elegant home near Ascot.

This is the reason why some Londoners may have missed the Krishnas from the streets of late: at one time it was a familiar sight to see them making their music and skipping and collecting as the sounds of "Hare Krishna" echoed over the traffic.

One member is a Jewish-American from Portland, Oregon, Michael Grant, who worked in the music business in New York before he gave everything up and joined.

Known as "Mukundu" to his Krishna colleagues, he told me that the reason they sometimes seemed so concerned about raising money was that they wanted to build a really fine Temple in this country.

Added Michael: "Our spiritual master is a gentleman from India whose name is A. C. Bhaktivedanta Swami.

"He is 74 years old and has no permanent home. There are now 20 of our Temples around the world, independently governed, and he travels about visiting them and spreading his message.

"In Britain, our Temple is an old building which was formerly used by a Bible Society, and we now have planning permission to use it for our own purposes.

"You know, there's no reason why people of various religions should not also follow Krishna. We may even install a picture of Christ in our Temple. We believe he was the Son of God.

"In fact, I am from a Jewish family but it was only after following Krishna that I began to see the essence of other religions.

"Krishna is just our name for the one true God, and this is why we do not argue one religion against the other. What kind of world do we have when people could use even religion to fight about?"

Michael explains that the benefit of singing "Hare Krishna" is that it is a mantra — or song — that it is "transcendental." It's not just a rosy sound.

"We may also have a hit record," he says, "but we really are not interested in the things of this world. Neither are we too concerned about Temple worship — the world is our Temple.

"However, we do require to raise funds, and it's great when maybe 15-20 of us go out and we raise maybe £20 to £25, and people get to hear us too."

Michael tells me he was 24 when he was working in New York and became interested in Indian music, which led him eventually to attend a lecture about Krishna consciousness. He found himself chanting and there was, he says, such a ring of sincerity that he felt himself drawn in.

When the vibrations hit a true follower, he says, it's quite something. In fact, the Krishna literature I have lists no less than eight specific "ecstasies."

These are "being stopped as though dumb... perspiring... the hairs on your body standing up... losing your voice... trembling... fading of the body... crying out in delight... and a straight trance." All this eventually enables one to see and experience Krishna.

Something tells me I'm a long way from it yet. But I'll keep trying..

Devotees of the Radha Krishna Temple holding one of their regular meetings at the Conway Hall, London. Note the small (about 25) but enthusiastic audience joining in with their own instruments.

The spiritual leader, A. C. Bhaktivedanta Swami, sits crossed-legged on the table, seemingly in deep meditation, while Temple members dance and play around him.

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ALAN SMITH on the Transatlantic phone to NILSSON-THE COMPLETE OPPOSITE OF A POP STAR

NICE guy Nilsson remains — as ever — a nice guy . . . And in a pop world which occasionally tends to suffer a little too much from "stars" believing their own publicity, it was also nice speaking to this well-respected and friendly singer/composer when NME linked up with him for a London-California phone talk a couple of days ago.

Harry the Hit happened to be watching the ball game on TV at the time — air-conditioned in his Los Angeles home from the 70 degrees and the sunshine outside — but he turned down the sound and told me how he thought "Everybody's Talkin'" would never be a chart single.

"I didn't see it as a chart hit even before we put it out. I had no hope for it. Actually . . . I don't know . . . I don't know about those things. I don't really know what a chart single is. I've had very little experience with them personally! And after all, it's now nearly two years since the record was first released.

"I find it very difficult to even judge what kind of number or record it takes to become a hit. I wish I could — they're important to a career.

"Sure, it would have been nice to break in with one of my own compositions, ('Everybody's Talkin',' was written by Fred Neil), but I've been recording other people's material for a long time, so it's not that unusual. Fred Neil is an excellent writer.

"I guess a tremendous amount of the song's success is connected with its exposure in the movie 'Midnight Cowboy.' The director John Schlessinger, had heard my second album 'Aerial Ballet,' which contained 'Everybody's Talkin'.'

"They put it in 'Midnight Cowboy' as a temporary track, to see if the picture would work against a song like that. And after they'd heard it a few times with the picture, they were pretty well convinced except that they also asked a few other writers to do a song. So Joni Mitchell did one and John Barry did, and I did. And we were all rejected!

"I'm not working on any other pictures at the moment. I'm getting a lot of offers, but in truth, I'm not that interested in writing musical films any more.

"Neither am I interested in personal appearances. I don't know whether it's known in Britain, but I don't do them and I never have, apart from a few television shows and that's about it. I don't do concerts and I don't take bookings.

"Sure, I could be tempted! Many things could tempt me, but the thing that would tempt me the most would be my own desire. Maybe one day I'll just feel the **need** to perform, or I'll want the acceptance. I just don't know. But not for the moment.

"For one thing, you know I just don't consider myself a performer.

"I'd like to come over to Britain for a week at the end of this month, or maybe early in November, and maybe then it would be nice to do a TV show or something. It's a little hard to fit it in, because I'm in the middle of doing a couple of albums — but I think I'd like to try.

"The last time I was in Britain, I guess I felt the reaction to me was just . . . very cordial! It was even nicer, come to think of it, because I didn't expect any reaction at all."

Nilsson's career today has taken him some distance from his one-time job as a computer processor in a bank, a task he performed diligently for no less than seven years before his music began to take over.

Bank employee

"By the end of my term at the bank, I was really making enough money in music to satisfy my needs," he told me . . . "so I left."

With bank-like diligence, he still tends to throw himself into a particular task until it's completely finished, and not before. At one time he would finish his previous job at 1.30 a.m., and then move on to a friend's office downtown in Hollywood and go on writing until dawn.

Almost universally respected in the business by most people from the Beatles downwards, Harry is nevertheless a complete and utter contrast to his colleagues in popular music.

He wears conventional suits, and has his hair cut. He stays at home writing, or watching TV. He doesn't go to clubs. He doesn't like performing. And in fact, he admits he mostly prefers to keep himself to himself.

"The inner me," says Harry, a smile in his voice, "would take more than an interview to explain."

WEEK NEXT

Beatle George talks about new single

EXCLUSIVE NEXT WEEK

From YOU to US

Give Britain a chance!

I AM tired of pop stars, mainly progressive, saying that the reason they spend more time in America is because of better musical appreciation there. A short while ago, Eric Clapton stated this and now Robert Plant in more detail.

Both are being totally unfair. It is obvious that more will appreciate Blind Faith and Led Zeppelin in America because of bigger halls and a greater youthful population, but I doubt that the individual depth of response is any greater than here. Eric Clapton and Led Zeppelin should give us a fair chance. — S. BARNES, Leeds.

LP TOKEN WINNER

*

PEOPLE are continually criticising Tony Blackburn and Jimmy Young, but nobody ever suggests who could do a better show, which would appeal to the majority at these times of the day.

I suggest readers should stop knocking these two successful disc jockeys until two really worthy replacements have been tested and proved. — COLIN FENN, Cuffley, Herts.

*

I AM willing to bet money that Tony Hicks of the Hollies did NOT, as stated in Nick Logan's article in last week's NME, say with regard to the music publisher of "He Ain't Heavy . . .He's My Brother" — "they played me a complete load of rubbish and then got out 'He Ain't Heavy' and said 'You won't like this one'."

Being the publisher in question, I refute completely the alleged statement that rubbish was played to Tony. This is not ego, but simply because Tony asked for acetates of four different songs, which we proceeded to cut while he waited for them. Tony would hardly likely ask for acetates to be cut specially of "rubbish."

As for my alleged remark that "you won't like this" — the truth is that I said "While they are cutting your dubs, please listen to this wonderful song. It's not for the Hollies, but don't you think it's great?" Whereupon Tony said: "Scrap everything — that's for us."

I do feel though that your readers will find just as much interest in that stated occurrence as in the printed version in your article, which I find so hard to believe as being the facts as stated to Nick Logan by Tony himself. **CYRIL SHANE, Baker Street, London.**

Tony Bromley comments: Tony Hicks reaffirms he used the word "rubbish," because, in his opinion, in comparison with "He Ain't Heavy," everything else was rubbish. Nick Logan points out that Tony Hicks told him what went on in Mr. Shane's office and that he, as always, reported what Tony said faithfully.

DO ITV and BBC really credit the general public with so little intelligence, or are we all supposed to have poor eye sight? I refer of course to the question of miming. Yes, it still goes on.

Anyone unfortunate enough to watch "The Saturday Crowd" or "Top Of The Pops," will, I'm sure agree that it looks idiotic.

If we must have singers miming in a dance routine, let's make it look convincing. Bad miming gives the whole show a tatty, couldn't care less image.

Bring back "Ready Steady GOES LIVE." It may have lacked polish — but at least it was honest. **T. D. H. FOSTER, London, NW10.**

Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

WHAT I like most about Tony Blackburn is his unpredictability. I sit in an agony of suspense wondering whether the car number spot will come on at eighteen minutes, thirteen seconds or seventeen minutes, forty seconds to nine.

And I just sweat it out wondering how many times he'll say "I'm sorry to cut this record off but we've so many good things to come . . ." Please don't let Tony Blackburn dig himself any further in the rut, he'll bury himself alive. **A. CLARKE, Newcastle-upon-Tyne.**

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Unknown Briton wins 208 Contest

A QUIET and almost painfully introverted unknown British skinhead balladeer called J. A. Freedman sang a hauntingly unusual composition of his called "When You Walked Out Of My Life" at a stiffly formal Continental contest in the Grand Duchy of Luxembourg on Sunday night . . . and came first.

The French seemed baffled; the Germans vondered vhy erz zis could happen ven der big star **FREDDY** vos also taking part; and the others accepted the situation with a good European shrug.

The contest was not in fact one of songs and singers but, in the strictest sense, an attempt to pit record productions and producers against each other on an international basis. Radio Luxembourg broadcasts separate services to its own country as well as Britain, France, Holland and Germany, and it decided to bring them together in this way for the first time.

The actual public event was something of a pleasant window-dressing (the records themselves had been judged earlier in the day, and postal votes had also come in from Luxembourg listeners around Europe), but it did give an opportunity to see some of the big European pop names in action.

J. A. FREEDMAN, winner of Luxembourg's international contest on Sunday

If there was any major drawback to the whole thing it was that the Continental pop scene still seems firmly rooted mostly in the style of the mid-40's, and for that reason alone anybody with anything original to offer would appear to be working at a disadvantage. The German numbers, for instance, had the distinction of sounding like military marching songs.

Luxembourg has a hip thing going with its current station format on 208 — and a great and raving team of resident d-j's to match — and although I personally had a most enjoyable time in the Grand Duchy, I'm wondering if this kind of event consequently couldn't do more harm than good. Maybe it's a little early to say.

Some facts on J. A. Freedman, whose recently-released Decca single "When You Walked Out Of My Life" won the producers' prize for his co-manager Bunny Lewis . . . he's 22, real name Jules, comes from South London and studied at the French Lycee before serving five years in the Irish Guards.

Britain's other entrants to the "Grand Prix Radio Television Luxembourg International 1969" were former Vernon's Girl Samantha Jones, who gave a snappy in-person performance of her Penny Farthing single "Today With You"; the unquestionably professional Vince Hill, who performed his Parlophone record "Little Bluebird," and Gibraltar's Valverde Brothers with "Rivers Of My Mind."

Vince's song was based on an original classical melody by Shubert. And I don't think the Germans were too happy about that.

GRAPEFRUIT, the group the Beatles backed and helped launch into pop just over two years ago, may not be setting the charts alight here at home, but they're certainly not letting the Beatles faith in them down when it comes to the Continent where they currently have a hit record, "Deep Water" on RCA. Last weekend, writes JOHN WELLS, they were the stars of a special Dutch TV show filmed on board the ferry Tor Anglia, sailing from Gothenburg, Sweden, to Amsterdam, Holland (a 25 hour trip) and appeared before regular passengers, plus nearly 200 European fans who had chartered a plane specially to fly to Gothenburg to join the boat. The trip, apparently, proved a great success and I would have liked to be able to report it for Grapefruit's British fans. However SAS Airlines had some problems and I didn't catch up with the boat until after it had docked in Amsterdam, by which time all the shouting was over. The group pictured on the quay beside the Tor Anglia are (l to r) GEOFF SWEETENHAM, BOB WALE, GEORGE ALEXANDER and JOHN PERRY.

POP's FACELESS (until now!) DJs

ARE Radio Luxembourg's d-js the forgotten men of radio? Or do Britain's pop stars and public fully appreciate the tremendous impact they and Luxembourg can have on making or breaking a hit?

208 is estimated to reach an average nightly audience of close on five million listeners over the course of the week, which is a lot of millions. But I'd still like to take a bet that many artists take the station

TONY PRINCE

for granted — or fail to realise that plays on "Luxxy" often start and help to sustain their stay in the charts.

Luckily, many of these millions of listeners take the opportunity to write to 208's where-it's-at d-js like Paul Burnett, Tony Prince and Dave 'Kid' Jensen, and it's a great morale booster for them to know that Somebody Out There Loves 'Em.

I sat behind the mike in THE studio at the weekend, situated

PAUL BURNETT

in a quiet wooded park in the Grand Duchy where they can afford to keep the window open as they talk (Paul Burnett once turned right and saw the face of a British tourist, and it's three floors up), and I can well understand the psychological barrier of wondering if anybody is listening. Millions are. But they're a long way from Britain (which they can rarely visit), and it's a strange feeling.

The likeable crazy TONY

KID JENSEN

PRINCE was part of a Manchester group, the Jasons, before he compered the old TWW show "Discs A Go-Go" and then joined Caroline North before Luxembourg.

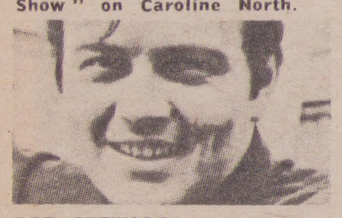
PAUL BURNETT'S another ex-pirate . . . he was programme controller of Radio 270 before going to the legit. Manx Radio, then 208.

KID JENSEN is blond, 18, from Canada and the youngest d-j in British radio. He's big on progressive rock, and you

DAVID CHRISTIAN

can hear him on 208 with "Another Dimension."

Then there's DAVID CHRISTIAN, from Weymouth; and the man with the mid-Atlantic accent, BOB STEWART from Liverpool. Again, Bob's another experienced ex-pirate who knows how to pump excitement into the airwaves. If you're from the North or Midlands, you may have spent two years listening to his "Baby Bob Stewart Show" on Caroline North.



BOB STEWART

Jane sounds phoney

TIM MYCROFT (right), the leader of the group that isn't, with arranger PAUL BUCKMASTER.

CLAIM SOUNDS NICE

By GORDON COXHILL

TRY as I might, I can't think of anybody who has rocketed into the hit parade, and found that he had less money in his pocket than when he was a complete nonentity. However, that's exactly what had happened to Tim Mycroft, a very pleasant 21-year-old from Bournemouth.

Tim, of course, is the ex-Gun organist and is the central figure in Sounds Nice, the group that isn't a group, who are currently enjoying their debut chart success with the "acceptable" version of "Je T'Aime . . . Moi Non Plus," which they retitled "Love At First Sight."

I'm still trying to figure out how I'm more hard up now than before, said Tim," and it's not easy with a family to support.

"The thing is, I've been working in a bakery in Bournemouth for a while, and there weren't many weeks when I didn't take home about thirty-five pounds a week. It was night work you see, and I was always the first one to volunteer to do overtime.

"It takes a bit of getting used to, suddenly finding yourself with a big hit and only a few bob in your pocket."

Complicated

The group that isn't a group sounds a bit complicated, but let Tim explain.

"What happened was this. Tony Hall, who promoted the record and is looking after me, heard 'Je T'Aime' while he was at the Antibes song festival in the south of France.

"He thought it would be a good number for me to record as an instrumental, and he asked Paul Buckmaster to write a new arrangement of the song.

"At the time I didn't know Paul, but I have every confidence in Tony Hall and I'd accept any decision he made. So it was recorded with the orchestra and we sat back and waited."

I spoke to Tim about his comment in another musical paper to the effect that he thought Jane Birkin and Serge Gainsbourg's version of the song was insincere and nothing more than a novelty song.

"That's right," he said, "at first I thought it was beautiful and sincere but after a lot of hearings I changed my mind."

He disagreed when I suggested that his record was selling now mainly due to the fantastic publicity given to the original record.

"Surely our record has greatly helped their version, because ours is the one being played. People listen to 'Love At First Sight' on the radio, read about the sighs and the sexy bits of 'Je T'Aime' and go out and buy that one.

"Of course, there is a point for an argument the other way. The publicity about the pornography on Jane and Serge's must have put some mums and dads off buying their record, so because both versions have the lovely melody lines, they buy ours.

"So, I suppose it's a reciprocal thing, which can't be bad, but I must admit, I still think it's only the melody in the song. All that sighing bit seems a bit sick, now that the novelty has worn of.

"Yes, I would still have recorded and released the record if the other one had not been a hit. Tony and Paul had such confidence in our product."

While Tim is the Nice Sound who gets most of the publicity, and presumably the money out of having a hit, he is adamant that there really is a group, and he will always think of Sounds Nice as such.

Group together

"I'm only the instrument that puts out the final product which the others, Tony, Paul, producer Gus Dudgeon and the orchestra have worked so hard on. It will be the same with the LP, which we are currently working on. I'm not sure what will happen when I come to do live gigs, but I'd like to devise some way in which all the group could be presented.

"I can't stress strongly enough the team effort involved, but I can't really complain about being the front man, in fact I enjoy it," Tim said, breaking into a broad smile.

NEXT WEEK

Focus on JETHRO

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TAIL-PIECES by the Alley Cat

IN U.S., million-dollar advance for "Tom Jones Live At Las Vegas" LP — also Gold Disc for "I'll Never Fall In Love Again" single . . . . **Joe Cocker's** next LP includes **George Harrison's** "Something," also compositions by **Bob Dylan, Leonard Cohen, John Sebastian, John Lennon** and **Paul McCartney** . . . . June record sales here 37 per cent higher than last year . . .

Ringo Starr with Apple executive **Neil Aspinall** and publicist **Mavis Smith** visiting Hollywood . . . . Sweeping successes for **Johnny Cash** in U.S. country poll . . . . **Donovan** seemed misplaced on **Andy Williams'** TV show . . . .

Updated for **Dells'** next single — **Otis Redding's** "Dock Of The Bay" . . . . Next week, **Beatles** take over from **Creedence Clearwater Revival** topping American LP chart . . . . **Aretha Franklin's** next single a **Paul McCartney** composition . . . .

His version of **Casuals'** "Jesamine" next U.S. **Marty Wilde** release, under name of **Shannon** . . . . How much love in **Dave Clark's** heart for **Jackie De Shannon**? . . . . In Sweden, **Beatles'** LP outselling every single.

Death of **Leonard Chess**, U.S. label owner . . . . Between **Lou Christie, Hollies** and the **Archies**, anybody's guess who replaces **Bobbie Gentry** at No. 1 . . . . Is new **White Trash** hit dedicated to **Mama Cass**? . . . .

Next week, **Gordon Mills** plans recording new **Tom Jones** single . . . Your **Alley Cat** tips stardom for **Trapeze**, first group signed to **Moody Blues'** new label . . . On November 9, **Clodagh Rodgers** guest appearance on **Bob Monkhouse's** "Golden Shot" (ATV).

Advance sell-out for **Robert Paterson's** Royal Albert Hall **Petula Clark** concert next Wednesday . . . "Variety" alleges **Diana Ross** is married to **Berry Gordy Jr.**, Tamla-Motown chief . . . Does **Rupert Murdoch** call Festival label directors **Peter Gormley** and **Mike Sloman** Rupert's People? . . .

Decca describe **Ginette Reno** as "a female **Tom Jones**" . . . New version by **Checkmates** of "Proud Mary" (recent **Creedence Clearwater Revival** hit) a fantastic **Phil Spector** production . . . For next Matt Helm film, "Laugh-in's" **Goldie Hawn** likely co-star opposite **Dean Martin** . . .

It seems like **Andy Williams** sings and talks like **Frank Sinatra** these days . . . In U.S. Top 30, **Flying Machine** formerly known as **Pinkerton's Colours** . . . . Currently producing **Vikki Carr's** records—**Bob Crewe**. . . .

Ridiculous: MP **Marcus Lipton's** attempt to ban **Bob Dylan** returning here. . . . EMI's **Mike Regan** holidaying with BBC-TV's **Bill Cotton Jnr** in Majorca . . . **Steve Wright** of the **Easybeats** marrying Sydney girl **Gail Baxter**.

Popularity of **Beatles** matched only by **George Best** here. . . . After eight years, **Della Reese** recording again under **Hugo** and **Luigi's** direction. . . . The class of **Lena Horne** out of place on **Sandler** and **Young's** TV show. . . .

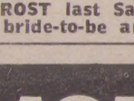
Marion Ryan and their agent **Harold Davison** fly to Germany for **Paul** and **Barry Ryan's** 21st birthday today (Friday) . . . Current **Oliver** U.S. hit penned by **Rod McKuen** for "Prime Of Miss Jean Brodie" film . . . . Did **David** Frost really enjoy **Tiny Tim's** TV performance?

Johnny Harris musical director for **Petula Clark's** Royal Albert Hall concert . . . Manager **Tony Lewis** discussing with **Bill Miller** Las Vegas deal for **Malcolm Roberts** . . . New single from **Status Quo** originally waxed by **Everly Brothers** . . .

Pye chief **Louis Benjamin** hosting party following **Petula Clark's** Royal Albert Hall concert. . . . Which agent did **Jimmy Young** dedicate "Promises Promises" to? . . . Is **Barry Ryan's** hit dedicated to **Ronald Biggs?!**

Probable last week for **Bobbie Gentry** at No. 1. . . . Is next **Beatles** single first not composed by **John Lennon** and **Paul McCartney?** . . . For release of another **Des O'Connor** record, why has **Norman Newell** waited so long? . . .

Britain's **Judy Carne** leaving "Laugh In." . . . Folk singer **Arlo Guthrie** has married **Jackie Hyde** . . . . Not surprisingly, **Laurie Holloway** had difficulty accompanying **Tiny Tim** on Saturday's **David Frost** TV show. . . .



Great LP sleeve: **Jethro Tull's** "Stand Up." . . . Congratulations to **Barry** and **Maurice Gibb** on Top 30 entry by **Jose Feliciano**. . . . Quick Las Vegas return of **Everly Brothers** — again co-starring with **Connie Francis.**

Did label switch prevent **Jane Birkin** and **Serge Gainsbourg** topping chart? . . . New **Valerie Masters** single produced by **Mickie Most** . . . Projected visit of **Tommy Roe** postponed . . . .

Impresario **Harold Fielding** plans to stage musical starring **Bachelors**. . . . Surprise non-appearance of **Amen Corner** in LP chart . . . **Tony Blackburn** told radio listeners **Christine Perfect** formerly lead singer with **Fairport Convention!** . . .

On current German tour **Barry Ryan** working with twin brother **Paul Ryan**. . . . Acting offers for **Tim Mycroft,** organist with **Sounds Nice**. . . These days, agent **Arthur Howes** concentrating more on promotions. . . .

In forthcoming **Engelbert Humperdinck** ATV special, he and **Tom Jones** present duet version of **Frank Sinatra's** "My Way". . . . Fastest-selling U.S. single: **Peter, Paul** and **Mary's** "Leaving On A Jet Plane". . . **Barry Gibb** shaved off his moustache. . . .

David Bowie's act produced by **Brian Whitehouse** for "Top Of The Pops" — not **Johnnie Stewart**. . . Wild advertising on **Simon Dee's** TV show. . . . If **Mia Farrow** has a daughter, will she sing "Thank **Previn** For Little Girls"?! . . .

STEPPENWOLF packed London's Lyceum last Sunday night.

TINY TIM with **DAVID FROST** last Saturday, when he went on the Frost Show. He took along his bride-to-be and her mother.

TEA IN BED FOR THE GROOM!

Before his wedding, LEN 'CHIP' HAWKES got plenty of attention from his fellow-TREMELOES (l to r) DAVE MUNDEN, ALAN BLAKLEY and RICK WEST, who got him to bed earlier than usual after their stint at the Golden Garter club in Manchester last week. Right: Len and TV's "Golden Shot" hostess CAROL DILWORTH toast each other after their wedding ceremony. The Trems' latest record, "(Call Me Number One," was released last week.

What is PETER SARSTEDT doing with ?
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TREM WEDS MINUS HIS BEST MAN!

THE wedding on Sunday of Tremelo Len "Chip" Hawkes and "Golden Shot" hostess Carol Dilworth at Sunningdale parish church in leafy Berkshire, with the belfrey bells ringing out musically as the happy couple emerged man-and-wife to face a battery of cameramen and a crowd of 500 villagers, was marred only by the mysterious disappearance of best-man Rick West, lead guitar with the Trems.

Manager Peter Walsh and other Trems Alan Blakley and Dave Munden (he took over best-man duties), wore worried faces until 5 p.m., when news came through to Ascot's Berystede hotel, where the 300-guest reception was held, that Rick had been kidnapped by Rag Day students near his home in Chadwell Heath, Essex.

Publicist Brian Longley, noted for pulling bizaare stunts for his clients, swore he knew nothing about it. Be that or on, he couldn't have arranged anything better. The radio on Sunday and Press on Monday was quite overwhelming, with pictures of beautiful blonde Carol and good-looking Len, plus the story of Rick, in all the Nationals.

Nevertheless the wedding was a joyous affair and the guests — including TV producer Dickie Leeman, Irish impresario Jim Hand, Heather Walsh, Trems' fiancées Lynn Stevens and Andree Wittenburg, Brian Poole, the Marmalade and their ladies, including actress Sheila White — danced the night away to the swinging music of Chris Welch and his band. Even Rick and his wife Lynn arrived later in the evening. — ANDY GRAY.

NME POPWORD

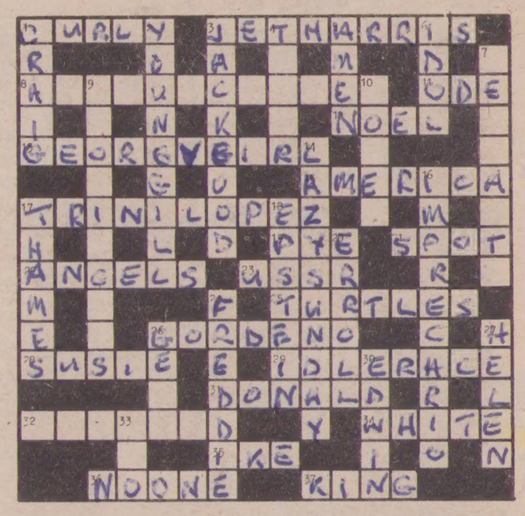
Compiled by Julie Logan, Walthamstow, London

ACROSS

1 Recent Move hit
3 Guitarist, ex-Shadow star (3, 6)
8 "Sweet Soul Music" hitmaker (6, 6)
11 Bobbie's song
12 Fat Mattress guitarist
13 Seekers film theme hit (6, 4)
15 Nice took it from West Side Story
17 The hammer man! (5, 5)
19 Label
21 The light the star stands under perhaps
22 Mike D'Abo belonged to a band of them
23 Beatles country to be back in
25 U.S. group — slow moving animals!
26 Peter the dancer
28 Everly's sang about her; so did Amens
29 Birmingham group (4, 4)
31 Not Duck!
32 Now with his third hit group
34 Descriptive of Trash
35 His wife sings with him
36 Mirielle's man
37 Albert or B.B.

DOWN

1 Fairy snowman!
2 Union Gap hit (5, 4)
3 Pop TV producer of many past shows (4, 4)
4 Vocal tone
5 Pop prayer!
6 Lazy star!
7 Mick Farren's underground group
9 John and Yoko unspoilt (3, 7)
10 Frank's speciality
14 One of Small Faces last and biggest hits (4, 6)
16 Show promoter
17 London's TV station
18 Started NEMS
20 Mr. Garner jazz pianist
24 Dreamers leader
26 His namesake always told the truth
27 "Walking Back To Happiness" girl
30 A star since birth!
33 How upset equals British group!



Answers next week and here is last week's solution

ACROSS: 1 Rascals; 2 Vikki (Carr); 7 Joe Cocker and the Grease Band; 9 (Sam) Costa; 10 Amen Corner; 11 Miami (Showband); 12 Etta James; 14 "SOS (Stop Her On Sight)"; 16 Hollie; 17 Johnny (Cash); 19 (Dave)/Mason/(Williams); 21 "Linda" or Linda (McCartney); 22 Bobby Rydell; 25 Jeannie C. (Riley); 26 Russ (Conway); 27 RSG; 29 Herd; 30 Screaming.

DOWN: 1 Reggae; 2 Steve Stills; 3 Association; 4 Suburban; 5 Vince Melouney; 6 Keith Moon; 8 Doris; 13 Chambers; 14 Sneakers; 15 Symbols; 18 (Judy) Clay; 20 Oboe; 22 Blues; 24 "Rosie"; 27 RPM (Revolutions Per Minute); 28 Gun.

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